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MENTAL HEALTH

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A Selective Guide · 1960

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MENTAL HEALTH
Motion Pictures

A Selective Guide

• 1960

Compiled by:

Publications and Reports Section
Office of the Director
National Institute of Mental Health

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Preface

This film guide has been prepared as a revision to *Mental Health Motion Pictures, A Selective Guide—1952* and the *1956 Supplement.*

The earlier listing contained only those films which were reviewed by at least three staff members of the National Instiute of Mental Health. In order for this listing to be as comprehensive as possible, the Institute asked a number of people in mental health education to assist in selecting the titles. A total of 47 lists from 36 States were sent to the Institute, and the films listed in this guide were recommended by at least 2 of those submitting lists.

All films listed in this catalog are 16mm., black and white, sound, unless otherwise indicated. The following code is used to indicate recommended levels for each film:

p—primary (kindergarten to 3d grade)
el—elementary (4th to 6th grade)
jh—junior high (7th to 9th grade)
sh—senior high (10th to 12th grade)
c—college
ad—adult

Information on television rights is not included in this listing. The best source of this information is the film's principal distributor.

Although the names and addresses of principal distributors are given, many of these companies handle only sales prints of their films and do not have film rental (or lending) service. However, they can usually give inquirers the names and addresses of the nearest rental or lending library that has purchased prints of the film requested.

In most instances, the best source for mental health films is the agency designated as the State mental health authority. These agencies are listed on page 87. Film catalogs are available from many of these offices.

We would like to extend our special thanks to all those who took the time to code their film lists, making this publication possible.

Publications and Reports,
Office of the Director,
National Institute of Mental Health.

To the Film Discussion Leader

The following notes are abbreviated from an article entitled "The Use of Films For Mental Hygiene Education" by Milton Miles Berger, M.D., who for many years developed programs and led film discussions for the Association for Improvement of Mental Health, a local mental health organization in New York State. Dr. Berger's article appeared in the Autumn 1957 issue of the *International Journal of Social Psychiatry.*

The National Institute of Mental Health has received permission from the Journal and the author to reprint the article in full, and will be glad to mail single copies upon request.

Though written principally for the professional mental health worker, it contains much that will be of interest and value to the lay discussion leader.

Before the Meeting

Series or Single? There seems to be more value in a planned series than in a single isolated film showing. When a series includes three to five films given either weekly, biweekly, or monthly, more interest is shown by the audience than if one film is selected as a "fill-in" at a single meeting.

Publicity? Work closely with the publicity committee to be sure the information sent out is accurate. You may wish to help guide people's thinking by assisting in the preparation of short descriptions of the films to be shown in the series. You will also want to have your qualifications presented accurately.

Preview? By all means, preview the films before the showings. The principal reason is that you've got to know what is in the film, and you cannot always depend on the accuracy of write-ups in advertising flyers put out by film distributors. At the time of the preview, find out if all arrangements have been made about availability of the film, the projection equipment, and the operator for the night of the show.

At the Meeting

The Opening? To start with, a 3–5 minute (no longer) orientation talk is of marked value. Besides briefing the audience on what is to come, you can suggest that they pay attention not only to the events depicted in the film, but also to the feeling tone and emotional atmosphere of the various situations shown. You might suggest that the audience try to identify with, and understand the values and attitudes of the people in the film. Then, be sure to mention that there will be a 5-minute break after the film for questions to be written down on cards for your use as a frame of reference for the discussion.

Show the Film. Not counting accidents, this part of the program should run smoothly. The operator should come early to make all the necessary arrangements—set up the equipment, arrange the chairs, find out how to darken the room, get the projector cords out of tripping range, test the film on the screen, and adjust the speaker volume. He also should have checked the film for torn sprocket holes.

The 5-Minute Break? This 5-minute period serves for contemplation and integration of what has just been experienced, as well as for stimulation of more active audience participation. The program should not merely provide passive entertainment, but should encourage the audience to think, feel, experience, and question actively and openly.

There are a number of values for the speaker in having the questions written down. Some emotionally troubled people may be attracted to the meeting and the type of questions they tend to ask from the floor may be markedly out of context with the main theme of the presentation and may raise controversial subjects that are out of place in a public discussion of a mental health film. Dealing with these individuals when questions are asked directly from the floor sometimes leads to very embarrassing moments for the questioner, audience, and speaker, as well as an increase in interpersonal tension which mars the effectiveness of the meeting.

The speaker or discussion leader can pull together the written questions that relate to each aspect of the problem, attempt to answer them or have them discussed, and set aside those questions which go too far afield. Failure to deal with unrelated questions can be explained at the end of the evening by stating: "I am sorry that because of insufficient time I have not been able to deal with all the questions presented."

Written questions will also provide a record for help in preparing future talks or discussions.

How Much Discussion? Three-quarters to one and one-quarter hours is usually enough for answering the questions presented to the discussant. In addition to presenting his own knowledge as simply as possible, it is helpful if the discussant stimulates audience participation by asking the members of the audience to attempt answers to some of the questions. This provides an opportunity to remind the audience that there are no exact rules or regulations or conclusions to fit every individual case. It also encourages the audience to realize that in many instances, answers to problems can be found within themselves if they use the knowledge derived from their own life experiences.

It is important for audiences to become aware that expert opinions are neither always available nor necessarily correct, since even experts differ on many basic issues. When it comes to life experience, in the final analysis it is best for each person to become as much of a responsible authority for himself as possible. Individuals who are professionally engaged in the practice of group psychotherapy may find that their practical clinical experiences are an aid in helping a film discussion group become personally involved in the issues under discussion.

In Addition. There are values in the use of a printed bibliography for suggesting further reading on the major themes of the evening's presentation. Membership in and support of mental hygiene organizations, PTA

groups, symposiums on human relations, etc., may be encouraged. Literature describing these various organizations and programs may be made available on a table at the rear of the hall.

It is a good idea for the discussant to know about public and private professional facilities for treating emotional illness in the community. Frequently, after the formal meeting is closed, individuals will come to the podium and attempt to give and receive detailed analyses of their problems or the problems of relatives. Discussants need to work out their own tactful ways of dealing with such situations, and should know about the local resources, such as community and family service agencies, hospital and church clinics, and other mental hygiene facilities, to which the questioners can be referred.

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ACT YOUR AGE

13 mins. sh–c–ad 1950

James Morgan, a high school boy, carves his name on his desk. The principal, Mr. Edmunds, centers Jim's attention upon the "infantile" aspect of Jim's behavior. "Why can't our young people act their age?" he wants to know. Jim is intrigued by the question. As Jim repairs the desk, he notices how many "infantile reactions" he has, even though he is 16 years old. He remembers how many of the boys and girls he knows behave at the time more like infants than like persons of their age and maturity. He works out a chart for himself in which he can rate his own age in relation to certain kinds of social situations. He asked his parents to rate him—just to see what other people who know him will think.

Produced by: Coronet Films.

Distributed by: Coronet Films.

ACTIVITY FOR SCHIZOPHRENIA

23 mins. ad 1951

This film demonstrates the modern concepts of activity as applied to the distinctive needs of schizophrenia patients. It shows some ways in which corrective therapists under the guidance of psychiatrists are enabled to establish strong interpersonal relationships through the sensory appeal of intensified physical activities. The patient is shown as he is motivated from lower levels of activity to more socialized areas. Corrective therapy is presented as a distinctive therapeutic adjunct withdrawing the patient from fantasy to reality. The activities shown follow a clearly defined therapeutic air with an overall pattern of psychotherapy in which the attitude of the therapist as well as his skill in physical techniques become complimentary factors.

Produced by: Veterans Administration.

Distribution by: United World Films.

ACTIVITY GROUP THERAPY

50 mins. ad 1950

For over 2 years, hidden cameras and microphones recorded the development, in activity group therapy, of a group of emotionally disturbed and socially maladjusted boys, ages 10–11. This film was made to show the therapeutic situation and the variety of relationships within the group; the spontaneous destructive and constructive behavior of the boys, unaware of the watching cameras; the role of the therapist; and the gradual improvements in the personalities of the boys as revealed in their behavior in the group, and their social adaption outside the group.

Produced by: Jewish Board of Guardians, under the supervision of Mr. S. R. Slavson, Director of Group Therapy.

Distributed by: Columbia University Press.

ADVENTURE IN MATURITY

22 mins. c–ad 1955

A woman has resigned herself to a rocking chair existence where she can dream about the "good old days." She is stimulated by a woman friend, older than she, to learn about the opportunities for older women in the community. Her adventure begins in a beauty shop where she has her first permanent wave. The new hair-do and smart dress symbolize her changed outlook and she discovers women whose mature years are filled with service for others and satisfactions for themselves.

Sponsored by: Oklahoma State Department of Health.

Distributed by: International Film Bureau.

AGE OF TURMOIL

20 mins. sh–c–ad

Early adolescence which reflects the emotional turmoil characteristic of the age group between 13 and 15 is the subject of this film. Noisiness, destructive criticism, apathy, aggressiveness, unrealistic day dreaming, and seemingly misspent energies are some of the problems with which parents must cope. Many of the scenes are set in the home, showing various parental reactions to typical behavior situations.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

ALCOHOL AND THE HUMAN BODY

15 mins. c–ad 1949

The film shows the immediate effects on the body and organs of ethyl alcohol contained in beer, wine, and liquor. Suggests methods of treating alcoholism.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

ALCOHOLISM

22 mins. sh–c–ad 1952

Presents in dramatic detail some causes of excessive drinking, tracing the development of the disorder in the case history of one man. Shows how the roots of alcoholism are imbedded in personality difficulties, and describes various forms of treatment. Demonstrates the role of the public clinic, and emphasizes the need for increased treatment facilities and greater public knowledge.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

ALCOHOLISM: THE REVOLVING DOOR

30 mins. ad 1955

Demonstrates early treatment of acute alcoholism with both psychotherapy and new drug therapy. A dramatic illustration of conditions on Skid Row, and the steps leading to alcoholism. Covers meeting of Alcoholics Anonymous. Special reports are made by Dr. Dudley Miller, Director of the Connecticut Commission on Alcoholism and by Dr. Marvin A. Block, Chairman of the American Medical Association's Committee on Alcoholism.

Produced by: Smith, Kline & French Laboratories.

Distributed by: Smith, Kline & French Laboratories.

ALL I NEED IS A CONFERENCE

28 mins. ad 1954

Depicts a serious industrial problem and its solution by a conference of supervisors and managers. Suggests ways in which a "conference leader" can more effectively run the meeting and draw out the best thinking from each member of the group.

Sponsored by: General Electric.

Distributed by: Henry Strauss & Co., Inc.

ALLEN IS MY BROTHER

10 mins. color p–ad

Karen, age 7, doesn't want to take care of her small brother Allen, even after mother asks her to help. When Karen ignores Allen, he gets into mischief and she realizes that she has not done her job. Gradually they begin to play together, and she finds that helping can be fun. Karen discovers that the nicer she is to her brother, the nicer he is to her.

Produced by: Churchill-Wexler Film Productions.

Distributed by: Churchill-Wexler.

AND SO THEY GROW

28 mins. c–ad 1955

The film highlights the essential role of leadership—the variety of approaches in meeting children's ever widening interests—how children grow and learn through play. It is a real life study of a group of 9-year-old children in a play program photographed at P.S. 125, Manhattan, New York City, over a period of 1 year.

Produced by: Campus Film Productions.

Distributed by: Campus Film Productions.

AND THEN ICE CREAM

10 mins. c–ad 1951

This film deals with the familiar issue of children's meals. Should grownups take the responsibility for seeing that each meal is a balanced one or should the child's appetite determine his intake? Should dessert be part of the meal or a reward for eating the "must" foods? Two episodes are shown and captions then invite the audience to consider what attitudes towards foods are seen, and to speculate regarding future attitudes toward food and toward grownups which might be induced by consistent use of these respective techniques. The film may be used as the basis for discussion of the issues just touched upon, or may be shown, one episode at a time, as a class exercise in the observation and recording of behavior.

Produced by: Department of Child Study at Vassar College.

Distributed by: New York University.

ANGER AT WORK

21 mins. c–ad

Explains one of mental mechanisms of man's personality—his displacement of anger onto other men and how this impairs his efficiency in everyday living. Five incidents depicted in film show some of techniques people have developed for handling such overwhelming feelings as anger, resentment, and frustration.

Produced by: University of Oklahoma under sponsorship of Oklahoma State Department of Health.

Distributed by: International Film Bureau.

ANGRY BOY

32 mins. c–ad 1950

Filled with unrecognized hostilities against his family, a 10-year-old boy strikes out blindly at life to relieve the turmoil of his emotions. Impulsively, he takes money from the pocketbook of his teacher, another important person in his life who has failed to recognize his difficulties and his emotional needs. She catches him in the act. The handling of this problem can push him further down the road of anti-social behavior, or start him on the upward climb toward understanding and peace with himself and others. The film is a dramatic portrayal of some of the many factors that can arouse feelings of hostility in children, and a thoughtful interpretation of the services that a child guidance center can provide.

Produced by: Affiliated Film Producers, Inc., for the Michigan Mental Health Authority and the Mental Health Film Board, Inc.

Distributed by: International Film Bureau.

ANSWERING THE CHILD'S WHY

13 mins. c–ad 1951

Brings to light the important aspects of the period when the child begins to ask questions. The film dramatizes true-to-life situations in which youngsters meet the positive or negative attitudes toward questions, and suggests the resulting effects on their personalities. A little girl is shown in various situations as she learns about life and the world around her by asking questions of her father and mother. Other episodes are shown in which children's questions are answered in various ways. In closing, the film emphasizes that by answering the child's whys we help him to understand our way of life and to develop as a personality who can live in the world around him.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

ANXIETY: ITS PHENOMENOLOGY IN THE FIRST YEAR OF LIFE

20 mins. silent

Limited to professional groups.

The phenomenology of anxiety from birth to the end of the first year is presented on the basis of behavioristic observation of its manifestations. The development of the discharge phenomena observed at birth are shown, and the differentiation of pleasure-unpleasure responses in the third month is illustrated. The further differentiation of phenomenologically definable manifestations of "anxiety proper" after the sixth month are presented. From here anxiety branches out into normal and into pathological phenomena; examples of both are presented. A phenomenological distinction between tensional states, discharge phenomena, unpleasure manifestations, and "anxiety proper" is demonstrated. The appearance of "anxiety proper" is brought into relation with the appearance of the first traces of clinically distinguishable psychiatric disease.

Produced by: Rene A. Spitz.

Distributed by: New York University.

APPOINTMENT WITH YOUTH

26 mins. sh–c–ad 1956

Is teaching a satisfying profession? Is it a lucrative one? What are the

advantages of a teaching career, the disadvantages? In this film, a high school teacher in reviewing his own career attempts to answer some of these questions. A dramatic presentation of the work of a teacher, the film concludes that teaching is a good profession, not just for its good working hours, salary, and vacations, but more importantly, for the deep personal satisfaction it gives.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

ARE YOU READY FOR MARRIAGE?

16 mins. sh–c–ad 1950

A very young couple have just about decided to elope since the girl's parents object to the marriage. However, they first decide to talk over their problem with the marriage counselor at the church. During this talk they find that they don't really know too much about each other and the counselor suggests that they should ask themselves some questions before getting too serious. Questions like "do they have similar backgrounds? Are they real friends and do they understand marriage?" He also stressed that when people are ready for marriage, they sense a new feeling between them—a feeling of paired unity. In conversation, "I" changes to "we."

Produced by: Coronet Films.

Distributed by: Coronet Films.

AS BOYS GROW

17 mins. jh 1957

Deals with the changes that occur during adolescence. Attention is given to both primary and secondary sexual characteristics, and to the relationship between the sexes during adolescence. Designed for presentation to seventh and eighth grade boys.

Produced by: Pacific Productions.

Distributed by: Medical Arts Productions, Inc.

ASSASSIN OF YOUTH

33 mins. c–ad 1957

Tells how marihuana is harvested and peddled in cigarette form among youth. Shows experiments on white mice and describes the effects upon the human brain. Depicts actual episodes resulting from the use of the "reefers." Presents the Gospel as the only solution, both as prevention and cure.

Produced by: Youth Conservation Crusade.

Distributed by: New Life Films Foundation.

ATTITUDES AND HEALTH

10 mins. jh–sh–ad

This is a simplified, nontechnical explanation of some of the ways in which emotional problems affect physical health, with some practical advice on the subject.

Produced by: Coronet Films.

Distributed by: Coronet Films.

BABIES LIKE TO EAT

11 mins. color ad

This is the story of the eating behavior of twin boys from the time they are about 5 or 6 months old until they are well over 2 years. Such questions as when to start cup feeding, how to handle temporary food jags, and the advantages of finger food are all considered.

Produced by: Hard Castle Films for Dairy Council of St. Louis.

Distributed by: Social Science Films.

BABY MEETS HIS PARENTS

11 mins. c–ad

The film states that we are all different not only because of hereditary factors but because we have been treated differently in early life. The shaping of the baby's personality is determined largely by the manner in which his early needs are met. If his needs for food and elimination and love are met with understanding and affection, he learns to trust the world and to feel secure in it. His first relationship, therefore, is with his parents who, in their treatment of him, become symbols of the world to his growing personality.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

BABY NAMED X, A

54 mins. c–ad 1956

The role of an adoption agency in evaluating each of three couples who apply for a child for adoption and some of the criteria used in arriving at a decision are presented. The film also describes the help given to a young unmarried woman who goes to the agency with her problems.

Produced by: Victor Winegarten for National Broadcasting Company TV, with the cooperation of Spence-Chapin Adoption Service and Child Welfare League of America.

Distributed by: Health and Welfare Materials Center.

BABY SITTER, THE

15 mins. jh–sh 1949

The story of Mary Gibson's first evening as a babysitter in the Brown's home. Film presents Mary as being properly trained for the job, and follows her through the evening as she cares for two small children. Points out the many things Mary has had to learn in preparation for taking care of the children, her method of getting acquainted with them, her discussion with the parents before they leave the house, how she feeds the children and puts them to bed, and how she carries out her general responsibilities to the home.

Produced by: Young America Films.

Distributed by: McGraw-Hill.

BACK INTO THE SUN

27 mins. c–ad 1958

The day hospital, a recently developed form of treatment for the mentally ill, is excitingly portrayed in this film. It depicts patients enjoying the warmth and familiarity of family life at home while receiving daytime treatment at this special type of hospital.

Produced by: National Film Board of Canada.

Distributed by: National Association for Mental Health.

BACK TO LIFE

30 mins. c–ad 1954

Shows the care and treatment given a factory worker who has ideas of persecution and is mentally ill. He is helped in his recovery and returned to his home and job with the aid of his wife, minister, social worker, a Bureau of Rehabilitation worker, and friends.

Produced by: Al Kane Productions, Inc., for the Pennsylvania Department of Welfare.

Distributed by: Mental Health Materials Center.

BEGINNING RESPONSIBILITY: TAKING CARE OF THINGS

10 mins. p–ad 1951

Explains how and why children should care for things at school and at home, stressing the importance of having definite places to keep things, putting articles back where they belong, cleaning up after playtime and storing and handling things properly to prevent accidents or damage.

Produced by: Coronet Films.

Distributed by: Coronet Films.

BEGINNINGS OF CONSCIENCE

16 mins. sh–c–ad 1957

The social conscience which James Bryce, the adult, manifests is traced back to his socialization as a child. From incidents at home and in school, Jimmy Bryce learns from his parents, teachers, and schoolmates what is right and what is wrong. When Jimmy deviates from what is "right," he is punished by force, exclusion, or ridicule. The conscience which he gradually develops in childhood through the experiencing of these social sanctions functions almost automatically in adulthood to make him a social being.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

BEHAVIOR IN HYPNOTIC REGRESSION

18 mins. silent ad 1942

Girl conditioned to go quickly into trancelike state is hypnotized. Told she is little girl again and is experiencing one of her first memories (previously ascertained by operator) at age 2½ years. In trying to write name and in taking several tests, behaves much like 3-year-old. In similar manner subject is "raised" to higher levels and in general way behavior seems to approximate typical performances at age levels induced.

Produced by: P. L. Harriman.

Distributed by: Psychological Cinema Register.

BELONGING TO THE GROUP

16 mins. jh–sh–c–ad 1952

Examines the meaning of the idea of respect and explains its essential relation to living in a democracy. Illustrates the origin and development of some of the barriers to respect, and suggests ways for eliminating them. Indicates how respect must be exchanged among all members of society.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

BITTER WELCOME

36 mins. c–ad 1958

Film tells the story of Tom Schuster's struggle to overcome the fears and prejudices he meets on the job. Among Tom's coworkers is one who is uneasy in the presence of a "psycho," and who succeeds in stirring up the others. And it is part of Tom's sickness to distrust the support of those who want him to succeed. When a dramatic crisis occurs on the job, however, Tom finally learns to accept friendship and also to live with the realization that

there will always be those who are afraid of him.

Produced by: Affiliated Film Producers for the States of Indiana, Delaware, Minnesota, and Louisiana and the Mental Health Film Board.

Distributed by: International Film Bureau.

BORDERLINE

27 mins. c–ad 1957

This story of a teenage girl who is on the "borderline" between useful citizenship and delinquency, points up some of the problems of emotional adjustment confronting many adolescents in their striving toward maturity. In its treatment of an adolescent who gets out of her parents' control, this film also deals with two common parental problems: guidance vs. discipline for the teenager, and how late is "too late" for a date.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

BOUNDARY LINES

10 mins. color sh–c–ad 1947

A plea to eliminate the arbitrary "boundary lines" which divide people from each other as individuals and as nations; invisible boundary lines of color, origin, wealth and religion. Points out that these lines result in an accumulation of fear and suspicion and finally in war.

Produced by: Julien Bryan—International Film Foundation.

Distributed by: International Film Bureau, Inc.

BOY IN COURT

12 mins. sh–c–ad 1940

Shows in detail the workings of the juvenile court when a boy is brought before it. Begins with the "snatching" of a car by young delinquents and follows them to the release of one of the boys, after a year's probation.

Produced by: Willard Pictures.

Distributed by: National Probation and Parole Association.

BOY WITH A KNIFE

19 mins. c–ad 1957

This film shows how a group worker reaches a gang of boys who are headed for delinquency. The audience sees how the group worker functions; what he does and what obstacles he encounters as well as the limitations he must accept. The film is a reenactment of a case story from the files of a Los Angeles youth service agency, showing how disturbed youngsters protect themselves with an attitude of toughness, and who look for security in their "exclusive" gang.

Sponsored as a public service by Community Chest of Los Angeles Area.

Distributed by: International Film Bureau.

BREAKDOWN

42 mins. c–ad 1951

The story of a young woman's schizophrenia breakdown, and of her recovery in a modern mental hospital. Inherent in the film is an appeal for greater public understanding of mental illness and for the removal of the stigma which now surrounds it. The film takes the case of Anne Morton, a

seemingly well-adjusted young woman, and traces the disintegration of her personality to the point where she becomes separated from reality. In the mental hospital to which she is taken, we see the application of psychiatric knowledge and therapeutic treatment which in Anne's and a high percentage of other cases, results in complete recovery.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

BRIGHT SIDE, THE

23 mins. c–ad 1958

An excerpt from the feature-length film "The Lonely Night." Depicts a family at home during work and play, where everyone has a chance to be helped, to be needed, and to do something new. Shows the more heartening, positive side of family life.

Produced by: Affiliated Films for the Mental Health Film Board.

Distributed by: International Film Bureau.

BROKEN APPOINTMENT

30 mins. ad 1953

Focuses on the importance of interpersonal relationships as the basis for helping people to help themselves; uses the public health nurse to demonstrate a case in point; provides orientation for the students in preprofessional training, as well as doctors, social workers, nurses, and others.

Produced for the Pennsylvania Department of Welfare and the Mental Health Film Board, Inc., by Affiliated Film Producers, Inc.

Distributed by: International Film Bureau.

BROKEN DREAM

22 mins. c–ad 1956

Follows a young couple through the happy, planning days of pregnancy; their feelings when they discover their child is born retarded; and their eventual understanding of the problem.

Sponsored by: Michigan Department of Mental Health.

Distributed by: Capital Film Service.

BULLY, THE

10 mins. sh–c–ad 1951

A discussional type film dealing with a common problem in group living; that of the individual who is too aggressive in his relations with others of his group. The film shows how Chick Allen, big for his age, bullies smaller boys into being on his side. When Chick's class has a picnic, he brings his gang, intending to spoil the festivities. The film ends with questions as to what he and the class will do.

Produced by: Young America Films.

Distributed by: McGraw-Hill.

BY JUPITER

27 mins. jh–sh–c–ad 1947

Approaches the universal problem of improving the attitude of man toward man. It drives home the story of "courtesy is contagious" through a blend of fantasy and reality. It reveals the everyday experiences of an ordinary man who learns how to become "wisely selfish" through a miracle worked by a benign Jupiter and his wife Juno.

Sponsored by: Marshall Field & Co.

Distributed by: Wilding Picture Productions, Inc.

CAGE, THE

27 mins. c–ad 1958

Getting that important job, keeping up with the Joneses—are these really man's major goals in life and are they worth the strain and tensions that go with them? This film considers these questions as it examines the career of Hugh Martin, a capable business executive caught on the treadmill of our competitive society. It suggests that each man needs to find his own way out of the cage that modern living imposes on everyone.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

CHILD BEHIND THE WALL

30 mins. c–ad 1956

This film emphasizes the need for facilities and trained personnel for treatment of emotionally disturbed children, and for increased public understanding of the problem. It shows two types of cases receiving care in different facilities; the milder case in an outpatient treatment center and the more severe case in a residential treatment center.

Produced by National Broadcasting Company TV with the cooperation of Smith, Kline & French Laboratories and the American Medical Association.

Distributed by: Smith, Kline & French Laboratories.

CHILD CARE AND DEVELOPMENT

16 mins. c–ad 1950

Gives overall consideration to the habits of daily physical care that insure a happy, healthy child. Correct attitudes and procedures toward establishing good habits of eating, sleeping, bathing are covered. Stresses the elements of good diet. The question of proper clothing—warm and light for the infant, sturdy and functional for the toddler—is explored. And finally, the film devotes a section to the importance of outdoor exercise in the development of strong muscles. Throughout the film, stress is placed on the importance of attitude of both parents toward the establishment of good routine of daily living.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

CHILD IN THE MIDDLE

18 mins. c–ad 1956

Shows the cooperation between home and school which results in clearing roadblocks to learning for an elementary school child. Based on an actual case history.

Produced by: University of California.

Distributed by: University of California.

CHILD WENT FORTH, A

20 mins. c–ad 1942

An intimate, affectionate picture of 2- to 7-year-olds in a nursery camp. The film shows the wide scope of activities possible, through sympathetic guidance, where children have a well-rounded program of eating, rest, and play with freedom to exercise their curiosity and make-believe. Living and playing in a charming natural setting, these children show a keen understanding and pleasure in their relations with one another and with their teach-

ers. The commentary, written for the film by Munro Leaf, is especially effective.

Produced by: National Association of Nursery Educators.

Distributed by: New York University.

CHILDREN GROWING UP WITH OTHER PEOPLE

30 mins. c–ad

A story of children in their relationship to parents and friends. We see the child's development from its early and involuntary dependence to an increasing self-reliance, tempered by membership in its group.

Produced by: British Information Services.

Distributed by: New York University.

CHILDREN LEARNING BY EXPERIENCE

40 mins. c–ad 1948

A film about children playing and working together in natural surroundings. Sequences are devoted to the urge to learn, practicing simple skills, understanding the world about them, learning at secondhand, and learning through play and imagination.

Produced by: British Information Services.

Distributed by: New York University.

CHILDREN LIMITED

30 mins. color ad 1952

Filmed in the Washington State schools for mentally deficient, this film illustrates one State's attempt to educate and train mentally deficient children for constructive roles in society. It discusses the social taboos surrounding this condition, and portrays the steps being taken to improve the limited world of these children.

Sponsored by: Children's Benevolent League of Washington with the cooperation and approval of the Washington State Department of Public Institutions.

Distributed by: Starling Studios, Seattle.

CHILDREN OF THE CITY

30 mins. jh–sh–c–ad 1944

Portrays the problem of juvenile delinquency and how it is handled in a Scottish city. Three boys from three different types of homes are caught burglarizing a shop. The film describes in some detail how each boy is dealt with. It makes a plea for better city planning which will take into account the needs of children. Casework concepts are presented, but primary emphasis is on recreational needs. Film is based on wartime conditions in urban area of Scotland but problems it presents are somewhat comparable to those of large cities in this country.

Produced by: British Information Services.

Distributed by: British Information Services.

CHILDREN ON TRIAL

62 mins. ad 1946

Tells the story of two boys and a girl, repeat offenders, who are sent to approved schools for the rehabilitation of juvenile delinquents. Resentful and uncooperative at first, they finally realize that they are being given

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a fresh start in life and decide to take advantage of the opportunities offered. Shows the activity programs of the approved schools and the sympathetic, understanding treatment given the children by the teachers. The film gives an interesting picture of institutional care of delinquents in England.

Produced by: British Information Services.

Distributed by: British Information Services.

CHILDREN'S EMOTIONS

22 mins. c–ad 1950

Discusses the major emotions of childhood; fear, anger, jealousy, curiosity, and joy. Narrator points out the major causes of fear at different age levels; "suddenness" of any kind, loud noises, "night" noises—all with the caution that fear is natural but must not be allowed to become a habit. Careful teaching can prevent or lessen most childhood fears. Childish anger, too, is natural, but the same precaution applies. Humor is endorsed as the best antidote combined with understanding of the baby's inability to do things for himself and the intensity of his desires to try. Jealousy is best dealt with through consistent discipline plus genuine understanding and affection. Curiosity should not be discouraged, but fostered for it is the basis of all the child's future education.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

CHILDREN'S FANTASIES

21 mins. c–ad 1958

To children all fantasies, useful or destructive, are very real. This film explores the reasons for a child's fantasies and explains how they develop as well as how the child can be affected by them. Fantasy or daydreaming is seen here as a pastime that can be either an escape from reality or, when properly channeled, an impetus to artistic, creative living.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

CHILDREN'S PLAY

27 mins. c–ad 1956

Play is a dynamic factor in a child's development as well as a requirement for good health. This film points up the changing form of children's recreation, portraying play at each age level. The film demonstrates the important contributions parents can and should make to give their children the best possible chance for healthy play.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

CHOOSING FOR HAPPINESS

14 mins. sh–c–ad 1950

"Is he right for me?" It is Eve's first question when she meets a new boy, and somewhere in the passing weeks each one fails to measure up. With Eve and her cousin, Mary, the film audience reviews these possible mates whom Eve has met in college. They all had something Eve wants, but eventually she found a flaw in them. When Mary feels that Eve is convinced of her sympathy, she suggests that for Eve, as for everyone, self-analysis must come first; that she must accept the possibility of making certain changes in herself and fewer demands on other people.

Produced by: Affiliated Film Producers, Inc.

Distributed by: McGraw-Hill.

CHOOSING YOUR MARRIAGE PARTNER

13 mins. sh–c–ad 1952

The story of a young man who is trying to decide which of two girls to marry. He is advised to consider such factors as emotional maturity, family background, philosophy of life, and harmony of personalities before choosing his marriage partner.

Produced by: Coronet Films.

Distributed by: Coronet Films.

CITY OF THE SICK

21 mins. sh–c–ad 1950

This film is intended to help people understand mental illness in their own terms—to make them feel and believe in treatment and recovery. The film is not directed at the specialists who know the nature of the job to be done and the frustrations and obstacles that prevent its being done well. It is intended for presentation to that vast audience whose mental hospital acquaintance should go beyond hearsay and exposé to include some knowledge of the goals that can be achieved. It tells the story of an attendant who learns for himself in the process of working with mental patients how they can be restored to useful living.

Produced by: Ohio Division of Mental Health, Department of Public Welfare.

Distributed by: National Association for Mental Health.

CLASS FOR TOMMY, A

21 mins. c–ad 1950

Story of the establishment of an experimental training class for mentally retarded children. Purposes of the class are to determine if such children will progress more satisfactorily in elementary school if given special training at an early age; whether certain undesirable attitudes and reactions may be prevented by early enrollment in such a program; and to establish desirable behavior patterns at an early age in order to allow the child a more nearly normal, happy life.

Produced by: Los Angeles City School District.

Distributed by: Bailey Films, Inc.

COLOR OF MAN

18 mins. c–ad 1946

The film shows what Negro conditions in the South and in Washington, D.C., were like (as of 1945–46) and contrasts this with a modern church-sponsored Negro school, a Negro-staffed hospital, churches, etc. The work of the American Missionary Association in the South is touched upon toward the close of the film.

Produced by: Julien Bryan—International Film Foundation.

Distributed by: Congregational Christian Churches.

COMMON FALLACIES ABOUT GROUP DIFFERENCES

15 mins. c–ad 1957

Beginning with a valid and modern interpretation of what a race is and is not, the film exposes common fallacies. By so doing, it firmly establishes such facts as: a nation is not a race; group differences in behavior are the result of the culture people grow up in, not heredity, and finally that the behavior of isolated cases should not be overgeneralized to represent the behavior of a group.

Script written in collaboration with Clifford T. Morgan, Professor of Psychology, Johns Hopkins University.

Distributed by: McGraw-Hill.

COMMUNICATIONS CASEBOOK (4 films)

9 mins. each c–ad 1956

Each study involves a situation where failure to communicate effectively caused trouble that could have been avoided. Titles are: (1) **Case of the Tuned-Out Mind** (illustrates need to be receptive); (2) **Case of the Wrong Wave Length** (shows what can happen when one tries to communicate with two different people in the same way); (3) **Case of the Chain Reaction** (shows chain reaction effects of initial communications mistake); (4) **Case of the Silent Yell** (examines the importance of actions, as well as words in conveying meanings).

Produced by: Henry Strauss & Co.

Distributed by: Henry Strauss & Co.

COMMUNITY MENTAL HEALTH

27 mins. c–ad 1959

Through the eyes of a newspaper editor, this film reveals the activities of a medium-size town in surveying its needs and in developing community support for a mental health center. Skeptical at first as to the merits of such an undertaking, the editor gradually accepts the project and finally gives enthusiastic support to the plan. The film emphasizes that only through the cooperation of community leaders can such a program be a success. Starring Eddie Albert.

Produced by: The Mental Health Film Board, Inc.

Distributed by: International Film Bureau.

CONTROL YOUR EMOTIONS

12 mins. jh–sh–c–ad 1950

Before men learned how to control fire and put it to work, it was man's greatest enemy. In much the same way, your emotions can be your own greatest enemy, or under control, your emotions can make you healthier and happier, and improve the lives of people around you. Jeff is an ordinary, healthy, and well-balanced young fellow. He usually gets along well with people. However, we find that Jeff, through several incidents, does not always have control over his emotions. In a drugstore scene he becomes angry with some of his friends and on his way home, he stumbles and falls. When he arrives home in a bad mood, he is reprimanded by his mother.

Produced by: Coronet Films.

Distributed by: Coronet Films.

CONTROLLING BEHAVIOR THROUGH REINFORCEMENT

16 mins. c–ad 1957

By reinforcing an organism on different schedules, we can control how fast it works as well as the way it distributes that work within a given period of time. This is demonstrated with pigeons using varying reinforcement schedules. Similar experiments with reinforcement schedules are made in a typical elementary school classroom. The results of each of these schedules are seen. The film shows that variable interval reinforcement has a satisfactory result on all organisms.

This schedule usually produces behavior that is extremely persistent and difficult to extinguish.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

COUNSELING—ITS TOOLS AND TECHNIQUES

22 mins. sh–c–ad 1948

How a well-trained counselor works. The film shows the trainee what tools and techniques to use in counseling and how to use them to the best advantage. Included are interviewing, tests, questionnaires, the use of films, etc.

Produced by: Vocational Guidance Films.

Distributed by: Carl F. Mahnke Productions.

COUNSELOR'S DAY

11 mins. c–ad 1955

A counselor of students organizes his methods in accordance with the student's emotional needs. He prepares for the first interview by studying a cumulative file on the student's health, school activities, marks, aptitude tests, and any evidence of the student's emotional problems. Between interviews with the student, the counselor calls a case conference, at which all teachers discuss the student's total problem and make a plan to help him. To widen his perspective, the counselor teaches a class, leads a recreation group, talks to business and civic groups and takes courses.

Correlated with the book "Counseling Adolescents," by E. G. Williamson.

Distributed by: McGraw-Hill.

COURTESY FOR BEGINNERS

10 mins. p 1952

The fundamentals of courtesy—such as being considerate to a guest, making correct introductions, saying the words "please", "thank you" and "excuse me"—are demonstrated by children.

Produced by: Coronet Films.

Distributed by: Coronet Films.

COURTSHIP TO COURTHOUSE

16 mins. sh–c–ad 1946

The film surveys the problem of divorce in this country and outlines the reason for such a high divorce rate, including the ease with which divorce is granted in some states, the glamorization of divorce, hasty marriages, long separations, the increasing independence of women, the mental reservations of many people entering into marriage, and the unrealistic attitude of many toward marriage.

Produced by: RKO Radio Pictures, Inc. A "This is America" subject.

Distributed by: McGraw-Hill.

CURRICULUM BASED ON CHILD DEVELOPMENT

12 mins. c–ad 1954

Describes various techniques and procedures which can be used effectively in gearing a curriculum to the needs and behavior characteristics of specific age groups of children.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DATE ETIQUETTE

10 mins. jh 1952

The story of a date—the ways of asking and accepting date invitations,

meeting the girl's parents, going to the date, behavior at an affair when seating is required, eating at a restaurant, going home, and saying goodnight.

Produced by: Coronet Films.

Distributed by: Coronet Films.

DATE OF BIRTH

16 mins. c–ad

A tribute to the older worker's high standard of dependability and productivity, and a plea to employers to remove age barriers in hiring new staff. The bitter disappointment felt by an able man denied work because he is over 45 is expressed in a brief dramatic sequence, and then the film presents the actual record of employees in this age group, reminding us that there is less absenteeism, a lower turnover rate, and an equal standard of production among older workers.

Produced by: National Film Board of Canada for Federal Department of Labour.

Distributed by: McGraw-Hill.

DATING DO'S AND DON'TS

14 mins. jh–sh 1949

Woody, a young teenager, has just been given two tickets to a dance. He thinks about some of the girls he might ask to accompany him. After he decides, he wonders how he should invite her. Several different approaches are shown. We then see Woody and his friend enjoying each other's company on a date which has been well planned. This film was made to stimulate consideration and discussion of dating and the problems dating brings to teenagers and their families.

Produced by: Coronet Films.

Distributed by: Coronet Films.

DAVID—PROFILE OF A PROBLEM DRINKER

27 mins. c–ad 1958

An absorbing portrayal of the causes and effects of liquor in the life of a young architect.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

DAY AT WASHINGTON BOULEVARD SCHOOL, A

21 mins. c–ad 1953

Depicts the activities in a Los Angeles city school for handicapped children. Documents the educational program and pictures the therapeutic techniques employed to help these youngsters overcome, as far as possible, their various handicaps.

Produced by: Board of Education, Los Angeles.

Distributed by: Bailey Films, Inc.

DEEP WELL, THE

36 mins. c–ad 1957

The work of social agencies who care for children in families where death, divorce, illness, and other factors have served to make a temporary adjustment necessary. This is the story of a small boy, Bobby, who has run away from home several times. His father is in a mental hospital, his mother works in addition to caring for Bobby and his sister, Sheila. Interviews between the mother and the social worker reveal that the mother is no longer able to care properly for the children. Bobby is sent to a school where he is helped to relate to children and adults. Sheila is placed temporarily in a foster home. The aim of the social agency

is to make it possible for the family to be eventually reunited.

Sponsored by: Jewish Child Care Association and Child Welfare League of America.

Distributed by: Health and Welfare Materials Center.

DESK FOR BILLIE, A

57 mins. color sh–c–ad 1956

The true story of a child of migrant parents and her struggle to get an education in the public schools.

Produced by: National Education Association.

Distributed by: National Education Association.

DEVELOPING FRIENDSHIPS

10 mins. jh 1950

Brings out the meaning of friendships and the differences in individual capacities for friendliness. Shows students how friendship brings a greater appreciation of people, despite varied backgrounds and personalities.

Produced by: Coronet Films.

Distributed by: Coronet Films.

DEVELOPING YOUR CHARACTER

10 mins. jh 1950

Illustrates what good character is and how it can be achieved in order to live more happily and more successfully. Influences from the home, church, school, and friends which mold an individual's character are described and a guide to developing character is presented.

Produced by: Coronet Films.

Distributed by: Coronet Films.

DEVELOPMENT OF INDIVIDUAL DIFFERENCES

13 mins. c 1957

No two individuals are alike. Differences result from both heredity and environment. This film reviews and illustrates what is known and generally accepted about the relative influence of those two factors. Through a comparison of two brothers, and a study of another family, the three principal ways in which family resemblances in behavior are handed on from generation to generation are demonstrated.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DEVELOPMENTAL CHARACTERISTICS OF PREADOLESCENTS

18 mins. c 1954

As the child grows toward maturity, successive stages of development are apparent—each stage has a distinctive pattern of behavior. A study of the daily life of an 8-year-old girl and a 9-year-old boy illustrates the chief developmental characteristics of preadolescents. Their patterns of behavior provide information on developing a curriculum suitable to their needs and educational experiences.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DIAGNOSIS AND PLANNING ADJUSTMENTS IN COUNSELING

18 mins. c–ad 1955

This film discusses the successive steps in counseling—searching for the cause, easing anxieties and strain,

planning courses of action, and making new adjustments. To illustrate these procedures, the film shows interviews between the classroom teacher and the counselor, mother, and student; and a concluding interview between the counselor and the boy.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DIAGNOSIS OF CHILDHOOD SCHIZOPHRENIA

40 mins. ad 1956

This film, made at the Brooklyn Juvenile Guidance Center, with the participation of the staff, several patients, and their families, depicts the procedures and techniques utilized in arriving at a diagnosis of the inherent difficulties of a disturbed child. Emphasizing throughout that sound diagnosis is essential in developing a constructive treatment program, the film also points up the importance of keeping an open mind once a diagnosis has been agreed upon. Further observation and study of the child and his parents may bring new knowledge and understanding which would change the diagnostic picture and the nature of the help the child and his parents may require. The film focuses on the problem of separating out schizophrenia as an entity distinct from other pathology, including mental subnormality, which may present similar symptoms. The role of each member of the psychiatric team in working with the child and his parents is carefully portrayed, and actual diagnostic and treatment sessions with individual children are shown.

Produced by: Brooklyn Juvenile Guidance Center, Inc.

Distributed by: New York University.

DISCIPLINE DURING ADOLESCENCE

16 mins. c–ad

This film is addressed to the age-old question of how much discipline is good for adolescents. Results of both too little and too much parental control are dramatized in a typical family setting.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DISCOVERING INDIVIDUAL DIFFERENCES

25 mins. c–ad

The methods by which a fifth-grade teacher becomes acquainted with the individual needs and characteristics of the children in her class are displayed in dramatized incidents. The film shows how these techniques are successfully applied in five typical cases and how they might be generally used to supplement the teacher's own experience and resourcefulness.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

DR. SPOCK

26 mins. c–ad 1953

Dr. Spock's book on child care is the bible by which many families throughout the Nation are rearing their children. This film shows Dr. Spock at work in his clinic in Philadelphia. Consultation and research work go hand in hand here to find the best answers to all kinds of problems in the care and training of babies and children.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

DON'T GET ANGRY

12 mins. jh–sh–c–ad 1953

Explains anger as a natural emotion which cannot be entirely avoided but which can be successfully managed in a mature way. Reveals physiological changes during the period of excitement, and emphasizes control of anger in children and adults.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

DRUG ADDICTION

22 mins. sh–c–ad 1952

The story of a youthful addict emphasizes the hazards of the use of narcotic drugs, the derivation of various drugs, the causes and physiological effects of drug addiction and the treatment for those who are addicted.

Produced by: Encyclopaedia Britannica Films for the Juvenile Protective Association of Chicago and the Wieboldt Foundation.

Distributed by: Encyclopaedia Britannica Films.

EACH CHILD IS DIFFERENT

17 mins. c–ad 1954

This is the opening day of school. Five children, representing a cross section of Miss Smith's fifth-grade class, are presented to illustrate what the good teacher must come to know about each individual child if she is to adapt her teaching program to his needs and abilities. Robert, socially adjusted and secure in his family life, is mechanically inclined and physically capable; he is a poor reader. Ruth, tired, listless, and neglected looking, keeps house and takes care of her baby brother, in addition to her schoolwork. Mark is a natural leader, superior in ability and intelligence. Elizabeth is withdrawn, sullen, a victim of frequent quarrels between her parents. John, small for his age, is a misfit at home and in school. How Miss Smith proceeds to find out these and other facts about her fifth-graders is the subject of this film.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

EARLY SOCIAL BEHAVIOR

11 mins. sh–c–ad 1934

In this picture the observer sees the manifestations of infant personality in a variety of social settings. Ten different children from 8 weeks to 7 years of age are studied. Individual differences are emphasized. The social significance of the household is conveyed by scenes which reflect parent-child relationships and interaction between brothers, sisters, and adults.

Produced by: Erpi Classroom Films, Inc. Based on the research of Arnold Gesell, at the Yale Clinic of Child Development.

Distributed by: Encyclopaedia Britannica Films, Inc.

EDUCATION OF EXCEPTIONAL CHILDREN

22 mins. c–ad 1953

Illustrates teaching methods at the Champaign, Ill., public schools with various types of handicapped children, including blind, deaf, crippled, and mentally retarded; with emphasis on guidance of the child toward physical therapy and recreational pursuits.

Produced by: University of Illinois.

Distributed by: University of Illinois.

EMBRYOLOGY OF HUMAN BEHAVIOR

28 mins. c–ad 1951

States that a child grows in accordance with certain universal laws while at the same time developing as an individual along with a unique pattern. In sequences of growing children showing the development of eye-hand coordination, the patterning process of behavior is traced. Although intended for professional pediatric use, it is also suitable for parents and students of child development.

Produced by: Medical Audio-Visual Institute of the Association of American Medical Colleges.

Distributed by: International Film Bureau.

EMERGENCE OF PERSONALITY

A series of three films on personality development described under the following titles:

Baby Meets His Parents

Helping the Child to Accept the "Do's"

Helping the Child to Face the "Don't's"

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

EMOTIONAL HEALTH

20 mins. sh–c–ad 1947

This film has three primary objectives: (1) to convince young people of college age that emotional upsets are common; (2) to show that if a disturbance of this kind is prolonged, the need for professional counsel and care is just as important and normal as with any physical illness; and (3) to explain in simplified language some of the basic techniques of psychiatric treatment and thereby dissipate some of the stigma attached to the necessity for this treatment. Discussion filmstrip is made to go with the film.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

EMOTIONAL MATURITY

20 mins. c–ad

Through the dramatization of a high school boy's immature behavior, this film shows some of the consequences when an adolescent fails to channel his emotions into positive actions and feelings. It illustrates how important it is for adults to understand the increased emotional tempo of adolescence, so they can help young people to develop emotional maturity.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

EMOTIONAL STRESS

30 mins. c–ad 1957

The film portrays a case history of an individual upon whom the stress and strains of a new job have affected his relationship with his family, neighbors, and coworkers. This film portrays how psychosomatic symptoms, with particular emphasis on arthritic manifestations, evidence themselves as a result of such emotional stress. The film then proceeds to show how proper therapy is applied in order to help the

individual make the necessary adjustments and thus solve his problem.

Produced by: Alexander Grasshoff.

Distributed by: Almanac Films, Inc.

EXPERIMENTAL STUDIES IN THE SOCIAL CLIMATES OF GROUPS

30 mins. c–ad 1940

Shows behavior of groups of boys organized in clubs run on democratic principles, as an autocracy and as a laissez-faire group. Shows responses when groups are changed from one type to another. Graphs and charts give statistics as to group actions and reactions.

Produced by: Lewin, White & Lippitt, *and the Department of Visual Instruction*, State University of Iowa.

Distributed by: State University of Iowa, *Department of Visual Instruction.*

EYE OF THE BEHOLDER

25 mins. sh–c–ad

Episodes taken from 12 hours in the life of an artist are presented as seen by various people. The film shows how background and emotion affect interpretation of behavior. Narrated by and featuring Richard Conte.

Produced by: Stuart Reynolds Productions.

Distributed by: Stuart Reynolds Productions.

FACE OF YOUTH, THE

28 mins. c–ad 1952

This film shows how parents, nurse, and schoolteacher work together to help two boys with problems—Alex whose exuberant energy gets him into difficulties, and Ralph who is just "too good." Ralph's mother also takes him to a child guidance center where, with the help of the therapist, he learns to express his feelings and thus becomes free to be himself, gaining confidence in himself and in his world.

Produced by: Wisconsin State Board of Health, Division of Mental Health.

Distributed by: University of Wisconsin.

FACING REALITY

12 mins. c–ad 1954

Daydreaming, identification, suppression, and malingering are some common ways in which people try to escape from reality. This film shows how a high school boy is the victim of negative social attitudes until a sympathetic instructor encourages him to talk over his problems.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

FAMILIES FIRST

17 mins. sh–c–ad 1948

By a sequence of everyday episodes in the lives of two contrasting families, this film demonstrates the causes of tensions, frustrations and antisocial attitudes, likewise the opposite end results of affection, achievement and harmonious personality adjustment.

Produced by: RKO-Pathé for the New York State Youth Commission.

Distributed by: New York State Youth Commission.

FAMILY, THE

20 mins. sh–c–ad 1952

This film shows how the daily problems confronting a family are solved when each member understands the needs and desires of others, and the family faces its problems together. Prepared originally for use in occupied areas.

Produced by: U.S. Army.

Distributed by: United World Films.

FAMILY AFFAIR, A

31 mins. c–ad 1954

The story is about the Cooper family whose relationships are strained to the breaking point. Its members do not lack a feeling of affection and concern for each other, but one incident, the defiance by an adolescent son, severely strains the family ties and brings to the surface the husband's long smoldering resentment against the wife's domination of the family's affairs. How this family found a happier pathway is the subject of the film. A FAMILY AFFAIR indirectly suggests the importance of the trained social worker in advancing community efforts toward mental health. The film story reflects innumerable family problems being brought increasingly to the Family Service Association of America and similar social work agencies today.

Produced by: Affiliated Film Producers for the Mental Health Film Board and the Family Service Association of America.

Distributed by: International Film Bureau.

FAMILY CIRCLES

31 mins. c–ad 1949

Following a discussion of the family as it used to be and as it exists today, this film presents experiences of several children, showing how their homelife affects their school life. Emphasis is placed on the need for wholehearted cooperation between home and school.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FAMILY CIRCUS

10 mins. color jh–sh–c–ad 1951

The story of a child with a problem. Patsy is a youngster in a dilemma. She is extremely jealous of her baby brother. Her daddy adds fuel to the fire by ignoring Patsy while paying attention to the baby. Patsy reacts like every rejected child who craves attention. She acts up and gets deeper into mischief. This succeeds in getting daddy's attention but hardly his affection. Patsy accidentally knocks father out and in his dream he acquires a new understanding of Patsy's behavior and realizes that it stems from his own neglect of her. This film is an exposition of sibling rivalry. Many a parent does not realize that his or her own behavior—favoring one child above another is the common offense—is the underlying cause of moodiness, capriciousness, and in many cases, poor health.

Produced by: United Productions of America.

Distributed by: International Film Bureau.

FAREWELL TO BIRDIE McKEEVER

25 mins. c–ad 1959

Birdie McKeever, receptionist for an advertising agency, creates much executive consternation when the senior partner discovers she can, at best, type only seven words a minute. The film presents a series of situations and circumstances which provide a springboard for discussion in three major areas: (1) office practices and procedures, giving opportunity to raise questions about employment and leave regulations, job performance evaluation, and employee training and development; (2) employee-employer relationships, such as the appropriateness of and what is involved in establishing and maintaining a permissive atmosphere; and (3) cross-cultural understanding, in which stereotypes of people and behaviors can be compared, one culture with another.

Produced by: Stuart Reynolds Productions.

Distributed by: Stuart Reynolds Productions.

FAREWELL TO CHILDHOOD

20 mins. c–ad 1952

Susan Stevens is a normal teenager, full of the swift emotions typical of adolescence. She longs for independence and the privileges of adulthood while at the same time she fears them, stumbles in uncertainty, yet believes only she could possibly be "right." The film catches her moods—of rebellion and trust, anger and irresolution, self-pity and idealism. It shows her parents, bewildered and confused themselves as they try to understand her inconsistencies as she breaks away from childhood. The dramatic climax of the film arrives when Susan finds help and consolation from a wise school counselor, who also is able to bring about a deeper understanding in Susan's parents of adolescent "growing pains."

Produced by: Herbert Kerkow, Inc., for the North Carolina Mental Health Authority and the Mental Health Film Board, Inc.

Distributed by: International Film Bureau.

FEARS OF CHILDREN

32 mins. sh–c–ad 1952

Film dramatizes some of the emotional problems of Paul, a normal 5-year-old boy. In a series of episodes typical of those in families with small children, we see how Paul's fears—of the dark, of being alone, of new situations—affect his everyday life. These fears not only prevent him from enjoying experiences other boys enjoy, but also cause his parents to become tense and anxious in their relations with him. The film points out that Paul's emotions are common to children of his age and are accentuated when parents become either unduly protective or over-severe. Paul's disturbing fears are revealed in a new light, providing the key which can secure greater freedom and better emotional health.

Produced by: Julian Bryan, International Film Foundation, for the Oklahoma Mental Health Authority and the Mental Health Film Board, Inc.

Distributed by: International Film Bureau.

FEELING LEFT OUT

12 mins. sh 1951

This is the story of Mike Hanlon, a high school football player and a boy of pleasing personality. Mike wants friends but instead of trying to make

friends with individuals, he concentrates on becoming friendly with a certain group of boys. However, each time he approaches them, he is rebuffed. He feels left out. His coach notices this and explains to him that cliques always exist and that there are several ways that those left out might react. Mike decides to make friends with individuals and is on his way to social maturity.

Produced by: Coronet Films.

Distributed by: Coronet Films.

FEELING OF HOSTILITY, THE

33 mins. c–ad 1948

Dramatizes the factors producing resentment and hostility in personal relationships. In the story of Clare we see how the death of her father and the later remarriage of her mother discouraged her in the seeking of affectional relationships with others. Fearful of hurt, and finding some satisfaction in others' approval of her intellectual ability, Clare determines to excel and gets ahead rapidly at college and in her business career. Despite such success, however, she feels the lack of fellowship and understanding. The factors behind this emotional inadequacy are reviewed by a psychiatrist in a film trailer which suggests how parents can help their children avoid similar problems.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FEELING OF REJECTION, THE

21 mins. c–ad 1947

The case history of Margaret, a 23-year-old girl who has physical disorders with no physical cause. A psychiatrist, probing Margaret's past, shows her the root of her troubles—childhood overprotection and discouragement of her efforts to express herself, resulting in a crippling fear of failure and a complete inability to assert herself. When Margaret understands her problem, she begins to handle it, starting new and healthier habits of behavior.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FEELINGS OF DEPRESSION

32 mins. c–ad 1950

How and why feelings of depression shadow the business and home life of John Murray. We are introduced to John, an industrious and conscientious man who blames himself for business reverses. But as his case history unfolds we learn that the trouble lies in his persisting reactions to early emotional problems which render him incapable of enjoying a happy, normal life. John Murray, the depressed man who punishes himself unreasonably because of emotional difficulties experienced as a child, could still, the film notes, find his way to a full, rich life by making use of the resources psychiatry can offer to help him understand himself and his history.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FINGER PAINTING

5½ mins. p–el–jh–sh–c–ad 1949

Shows children having fun, some using this technique for the first time and others who have created pictures and designs this way many times before. Designed to leave the imagination free

to create after stimulating the children's interest and suggesting "how-to-do-it."

Produced by: Crawley Films.

Distributed by: International Film Bureau.

FIRST AS A CHILD

22 mins. c–ad 1948

Shows the case history of a crippled child from the time of the public health nurse's visit to his home, through diagnosis, treatment, and aftercare; and demonstrates the operation and benefits of a well-planned program for the care of crippled children in one community.

Produced by: Southern Educational Film Production Service for the Virginia State Health Department in cooperation with U.S. Children's Bureau.

Distributed by: International Film Bureau.

FIRST LESSONS

22 mins. c–ad 1952

A teacher is faced with many problems when an aggressive child becomes a member of the class. The child himself is not the only problem, but the teacher must also deal with the other children who are exposed to the aggressive child's behavior. The teacher must realize that both the child's actions, and the way she handles annoying situations, will definitely affect the attitudes of the rest of the children. This film presents these problems and shows how a teacher might work to overcome them.

Produced by: Knickerbocker Productions for the Iowa Mental Health Authority and the Mental Health Film Board, Inc.

Distributed by: International Film Bureau.

FITNESS IS A FAMILY AFFAIR

15 mins. sh–c–ad 1948

Neighbors, by pooling their resources, find new interests and enrich community living. Two families in a neighborhood are contrasted—one, having no sense of unity; the other, working together, sharing the business of living. The cooperative ideas of the latter spread through the community until, together, the people of the neighborhood discover new kinds of fun and recreation, beginning with a games-room, a workshop, a handicraft group. A community spirit comes spontaneously to life.

Produced by: National Film Board of Canada.

Distributed by: National Film Board of Canada.

FOOD AS CHILDREN SEE IT

18 mins. color sh–c–ad 1952

Pictures a talk to mothers of young children by a nationally known child-feeding specialist. The film then features an ideal meal for preschool children, common child-feeding problems and suggested solutions and menu planning and food preparation for health and efficiency, based on the "Basic 7" food groups.

Produced under the technical supervision of Dr. Miriam E. Lowenberg.

Distributed by: General Mills.

FOR THOSE WHO ARE EXCEPTIONAL

43 mins. color ad 1954

A presentation of six different programs of special education. It includes

programs for the mentally retarded, physically handicapped, the deaf, speech defectives, hard of hearing, and the emotionally disturbed. The film is a continuous presentation although the scenes were taken in about 30 different school systems in Illinois.

Distributed by: Division of Education for Exceptional Children.

FORGET NOT THESE CHILDREN

20 mins. color c–ad 1951

This film tells the story of what one State is doing to help retarded children become useful members of society. Instructional and recreational activities are shown in several of the State's institutions for mental defectives. Children are taught seemingly simple skills which they probably would never learn if they were not taught by professionals who have received special training in this field of teaching. The film stresses that something can be done for the mentally deficient, that the problem is not a hopeless one. Although it might be slanted more for the parents of such children, it can be used for showing to interested lay groups to help give them a better understanding of the problem and of the treatment offered in some of the better institutions.

Produced for the New Jersey Department of Institutions and Agencies.

Distributed by: Princeton Film Center.

FRIEND AT THE DOOR, A

28 mins. c–ad 1950

Wherever they live, the old-age pensioner, the youngster in juvenile court, the unmarried mother, or the family distressed by the threat of illness and poverty can find in the social worker "a friend at the door." This is the story of how these workers in British Columbia cover a large and rugged province, and of the ways in which they help people in many kinds of trouble. Taking four different cases, the film describes how each is investigated, and how people in need are put in touch with available aid.

Produced by: National Film Board of Canada.

Distributed by: Seminar Films.

FRIENDSHIP BEGINS AT HOME

15 mins. jh–sh–c–ad 1949

Barry is "outgrowing" his family, as so many high school boys and girls do. His interests are with his friends, and his friends are outside of his family. As the film opens, Barry's family is preparing to leave on the summer vacation trip. Barry isn't anxious to go, for it means giving up many activities with his friends, so he decides to stay at home. At first, Barry enjoys his freedom. But, after a few days, he finds his freedom a bit wearing, and he begins to wish his family were back, or that he were with them. He begins to think about his own relationship to them, and what he can do to improve it.

Produced by: Coronet Films.

Distributed by: Coronet Films.

FRIGHTENED CHILD

19 mins. c–ad 1957

Troubled, mixed-up, frightened—that's Janie Kirk, aged 11. Relatives have poisoned her mind against her father and made her feel responsible for the death of her mother. Result: Janie just doesn't care whether or not

she lives or dies. To give her a place to stay, until her father retires from the Navy, and to help her like and trust herself and other people, especially men, Janie is put in a carefully selected home. With the help of her social worker, she gradually responds to the kindness and understanding of her foster family. But it takes a near tragedy to crack fully through Janie's defenses, to convince her people can and do care for her, and that the future with her own father can be good.

Produced in collaboration with the Children's Bureau of Los Angeles and sponsored by the Community Chest of Los Angeles Area.

Distributed by: International Film Bureau.

FROM SOCIABLE SIX TO NOISY NINE

21 mins. c–ad 1954

Behavior patterns of children from 6 to 9 years old. The film looks into the meaning of various forms of conduct and suggests ways in which parents may guide and govern their children through a challenging, often trying phase of development. A family with three children is presented and we observe how the parents cope with situations that often baffle grownups concerned with child training.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FROM TEN TO TWELVE

26 mins. c–ad 1957

Ten-to-twelve-year-olds are no longer little boys and girls, but instead, young individuals who are independent, sometimes responsible, often discerning, always testing, striving, living to the hilt, with deep currents of feeling often hidden from view. This film presents an absorbing study of how the physical and emotional development of children of these ages manifests itself in their behavior and their attitudes toward their parents, teachers and each other. In the Jones family we observe the problems of discipline, guidance, and understanding that confront most parents, and see how much of the conflicting behavior of preteens is actually a normal part of their growth and development.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

FRUSTRATING FOURS AND FASCINATING FIVES, THE

22 mins. c–ad 1952

A study of the behavior of 4- and 5-year-old children at home and at nursery school. Young Roddy presents typical examples of the actions of a child at these ages, as the film follows his development and that of his classmates. At 4 the vacillation between infantile helplessness and vigorous self-assertion is seen, and at 5 the development of independence and the beginnings of cooperation. To parents the film gives advice and encouragement and asserts that, unpredictable as their behavior may be, it's fun to help in the development of the 4's and the 5's.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

GETTING ALONG WITH PARENTS

14 mins. sh 1954

Shows the conflict that results in five different homes when a group of teen-

agers plan to visit a nightclub after the junior prom dance. Intended to provoke discussion of the problems of high school students in their relations with their parents.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

THE GIFTED ONES

22 mins. c–ad 1959

Explorations into outer space, international problems and responsibilities—discussed by 11- and 12-year-olds with a lucidity and sense of logic that would do credit to many adults. The gifted child, whose advanced mind distinguishes him from others of his age, is being recognized as a most valuable asset to society. This film shows you such children. It also shows the responsibility which society has toward them, for from these will come the intellectual resources of tomorrow. THE GIFTED ONES focuses attention on the challenge and takes you right into the classroom to see how it is met in some Canadian schools.

Produced by: National Film Board of Canada.

Distributed by: International Film Bureau, Inc.

GIVE THEM A CHANCE

12 mins. ad 1957

Typical living situation as seen in a special education class (chronological ages 7–13, mental ages 3–9), showing characteristic activities and teaching techniques.

Produced by: J. Driscoll and M. Neuber.

Distributed by: Pennsylvania State University.

GLASS HOUSES

27 mins. sh–c–ad 1954

The problem of juvenile misconduct is epitomized by a typical court situation in which the characters are portrayed as representative of the various segments of the community concerned—the parent, the teacher, the clergyman, and the public official. The prosecutor presents the problem to the community. An understanding judge helps to emphasize the influence and the responsibility of each of the groups represented.

Written and directed by William A. Shilling.

Distributed by: Brandon Films, Inc.

GOING STEADY

10 mins. jh–sh–ad 1951

Steady dating is considered a normal step in boy-girl relationships; yet as is true of so many normal steps, "going steady" brings advantages and disadvantages, and many new problems. Sometimes going steady just happens; sometimes it is planned; and sometimes it is almost forced on a couple. This film tells the story of a young couple whose friends and families think they are going steady. The couple is not as sure; and neither of them is certain that going steady is a good idea. Structurally and in the technique of its presentation, the film does not offer solutions to the problems of going steady; instead, it states varying points of view and leaves the problems unsolved.

Produced by: Coronet Films.

Distributed by: Coronet Films.

GOOD LOSER, THE

14 mins. jh–sh–ad 1953

The film presents the case of a high school student who is a consistent winner of contests and who accepts victory as a matter of course, but who cannot take a loss without displaying feelings of resentment. It prescribes discussion of the problems attendant on victory and defeat and explains how to accept defeat gracefully. The film is designed to stimulate its viewers to discuss the personal attitudes involved in being good winners and graceful losers.

Produced by: Young America Films.

Distributed by: McGraw-Hill.

GOOD SPEECH FOR GARY

22 mins. c–ad 1953

This study of a second-grade boy who suffers from a speech defect shows the effect of the handicap on the child's personality and shows his improvement through remedial teaching. Effective techniques used by speech teachers, and concrete suggestions for correcting poor speech are given.

Produced by: University of Southern California.

Distributed by: McGraw-Hill.

GOSSIP

13 mins. sh 1955

A high school girl's experience illustrates that gossip is not based on facts, is incomplete, leads to misinterpretation, and that the guilty person is usually an accepted group member who causes trouble in an underhanded method. The film presents the problem, leaving solution to audience discussion.

Produced by: Young America Films.

Distributed by: McGraw-Hill.

GRIEF—A PERIL IN INFANCY

30 mins. silent ad 1947

This film shows the effect upon infants induced by prolonged absence of the mother. A number of babies in a foundling home are shown. It is indicated among infants of less than a year that, if the mother returns after an interval of less than 3 months, their recovery is rapid. If the absence is prolonged beyond this period, it becomes impossible to achieve contact with them and they become passive and apathetic and begin to suffer damage to the personality. The film suggests that it is the emotional climate provided by the mother which allows the child's mind to develop normally.

Produced by: Rene A. Spitz.

Distributed by: New York University.

GRIPER, THE

12 mins. jh–sh 1954

Depicts a teenage boy who is always complaining and finding fault with everything, in a number of home and school situations. Shows the effect of his remarks on fellow students and their efforts to help him.

Produced by: Young America Films.

Distributed by: McGraw-Hill.

GUIDING THE GROWTH OF CHILDREN

18 mins. c–ad 1956

Through personal experiences, a fifth-grade teacher shows that guiding

the growth of the student, *as an individual,* is the most important part of the teacher's job. The audience sees how this teacher guides several "problem children," placing understanding of individual needs as the most important step in aiding the student.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

HABIT PATTERNS

15 mins. sh–c–ad 1954

The behavior of two teenage girls is used in this film to illustrate how habits are formed. The social and personal advantages resulting from the early formation of orderly and systematic daily habits is seen by contrasting the purposeful life of a girl who has formed them with the unhappy, inadequate existence of one who has not.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

HARD BROUGHT UP

43 mins. c–ad 1954

This film deals with the dramatic situation of two young boys (about 10 years old) who get into trouble and with the role of the child welfare worker, Joyce Lingle, who is assigned to their case by the juvenile court judge. With the help of the family doctor, the schoolteacher, the Welfare Department's psychologist, and through conferences with the parents, Miss Lingle is finally able to bring about a better understanding of the boys' problems and emotional needs. She finds time to handle other cases while dealing with the two boys. The film briefly shows her handling a case of neglected children, an unmarried mother, and taking a crippled child to a clinic.

Produced by: Potomac Film Producers for the Mississippi State Welfare Department with the cooperation of the U.S. Children's Bureau.

Distributed by: International Film Bureau.

HE ACTS HIS AGE

14 mins. c–ad 1949

An overall picture of how a child's emotional development normally keeps pace with his physical growth, and of the behavior he exhibits at certain ages. Everyone loves children, but how many of us really understand them? One way of gaining understanding is to watch the child's play patterns. This film examines the play habits of children from 1 to 15 years of age, shows the characteristics of each age group and stresses that only if we really understand children can we really help them.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

HEAD OF THE HOUSE

37 mins. c–ad

This story tells how 13-year-old Paul Moody got into trouble with the law and how he was befriended by Miss Miller, the social worker, in the community settlement house. She understands that Paul's misconduct stems from emotional problems engendered by his relationship with his parents. In a series of scenes of Paul's homelife, we see his conflict with his father and his efforts to escape by running away into the night. We realize how his well-meaning parents are clinging to attitudes and behavior patterns that are intensifying Paul's emotional difficul-

ties. How Miss Miller enlists the aid of the policeman and the clergyman in working out a plan to assist Paul's parents to help themselves and their son, provides the climax to the film.

Produced by: Mental Health Film Board, Inc., for the U.S. Information Agency.

Distributed by: United World Films.

HELPING JOHNNY REMEMBER

11 mins. p–el–jh 1956

Unhappy Johnny is rejected by the other children because he is selfish, uncooperative, and domineering. He wins their acceptance when he develops a desire to be courteous and considerate. Stresses cheerfulness, taking turns, sharing and respecting the rights of others.

Produced by: Portafilms.

Distributed by: Portafilms.

HELPING TEACHERS TO UNDERSTAND CHILDREN (a film in two parts)

46 mins. c–ad 1950

For decades teachers in the United States have been seeking effective ways to gain better understanding of the children for whose education and development as individuals and as worthy members of society they have so much responsibility. This film, in its two parts, describes some important work now being done in the field of child study, the techniques being used, and some of the results that have been achieved. *Part 1:* Narrated by one of the teachers concerned, this section of the film recounts an actual story from the records of the Institute for Child Study at the University of Maryland. *Part 2:* This section of the film describes a summer workshop at the Institute where the teacher of Part 1 spends 6 weeks of his summer vacation in acquiring more of the scientific knowledge he needs before he can really understand his own pupils and can assist other teachers in understanding theirs.

Produced at the Institute for Child Study, University of Maryland, College Park, Md.

Distributed by: United World Films.

HELPING THE CHILD TO ACCEPT THE "DO'S"

11 mins. sh–c–ad 1948

Portrays the child learning to live in a world defined by the "do's" and explains how his personality is influenced by the extent to which they are accepted. Illustrates with life situations the types of "do's" the child must learn to accept: (1) those for personal living; (2) the masculine and feminine "do's"; and (3) those of human relations.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

HELPING THE CHILD TO FACE THE "DON'T'S"

11 mins. sh–c–ad 1948

Reveals how the young child meets a world of "don't's" and how he reacts by conforming in his own distinctive ways—thus forming his own individual personality. Classifies the "don't's" as (1) those which protect the child from danger; (2) those which restrain him from taking things that belong to

others; and (3) those which teach him to respect the rights of others.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

HEREDITY AND FAMILY ENVIRONMENT

9 mins. sh–c–ad 1955

This dramatized study of a high school student demonstrates the fact that individuals are joint products of heredity and environment. The roles of heredity and environment, how they mesh in actual living, voluntary and involuntary actions, and the physical effects of emotion are illustrated. The film concludes by pointing out that each person has a hand in developing his own nature.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

HEREDITY AND PRENATAL DEVELOPMENT

21 mins. c–ad 1951

Growth, subdivision, and eventual union of male and female sex cells are pictured step by step. Discussion includes explanation of chromosomes and genes in determining sex and in transmitting potential physical and mental characteristics to offspring. Stress is laid on the modification of these traits by training and environment. The film describes the fertilization of the ovum by the sperm cell at conception and traces the development of the fetus until delivery. A section of the film on the newborn considers the development of the basic physiological actions of breathing, eating, and elimination. Finally, it stresses close connection between physical and emotional sensitivity in very young children.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

HIGH WALL, THE

30 mins. jh–sh–c–ad 1952

This film shows how prejudices can be compared to communicable diseases and are passed on from one generation to the next. A psychiatrist interviews two teenage boys who are both in a hospital as a result of a street fight which occurred because of prejudice. The first boy had formed a gang to break up a party being held in the second boy's home. The second boy was a member of a minority group. We then see how both boys were reared and the attitudes their parents had toward people of other groups. The minority family is shown as a friendly one, but one in which the parents still adhere to the traditions of their forefathers, thereby causing them to appear to be strange or different from other families.

Produced jointly by the Columbia Foundation of San Francisco, State of Illinois Departments of Public Instruction and Welfare, and the Anti-Defamation League of B'nai B'rith.

Distributed by: McGraw-Hill.

HOME AGAIN

35 mins. sh–c–ad 1958

This picture shows how some communities are beginning to meet an all-to-frequent threat to family life through the absence of the mother because of illness. In the film, Mrs. Carey (played by Martha Scott) has to be hospitalized for a heart attack. Her husband struggles to cope with

the three children and the household tasks, but realizes he is fighting a losing battle. Worry over her husband and the children is a complicating factor in Mrs. Carey's illness and her chance of recovery. Through hospital social service, Mr. Carey learns of the Homemaker Service. The presence of the warm, motherly Mrs. Regan restores order to their daily lives and the house becomes a "home" again. When Mrs. Carey returns home for her convalescence, new problems arise, because of her feelings of inadequacy as a housekeeper and mother. Through the skilled help of the Homemaker Service, Mr. Carey is able to help his wife realize that the family needs and wants her as herself, and not as a household drudge. He and the children find that doing many of the chores together can be fun, and actually strengthens the family bonds.

Produced by: Affiliated Films.

Distributed by: International Film Bureau.

HOUSE I LIVE IN, THE

10 mins. jh–sh–c–ad 1946

Frank Sinatra stars in a dramatic plea for racial and religious tolerance, emphasizing that America is a nation "made up of a hundred different kinds of people."

Produced by: Frank Ross Productions for RKO Radio Pictures.

Distributed by: McGraw-Hill.

HOW DO YOU KNOW IT'S LOVE?

12 mins. sh–c–ad 1951

The title of this film is a question all boys and girls must face—usually under circumstances that make clear thinking difficult. Research studies indicate that most persons fall in love several times, and sometimes one may be in love with more than one person at the same time. The idea that instinct or some innate awareness will answer this question does not seem adequate. A young couple, apparently in love, double date with the boy's older brother and his fiancee and find that there are many things that indicate mature love. Things such as similar interests, feeling at ease with one another, being proud of each other, and then a mutual understanding of children, religion, marriage, and money are all a part of mature love.

Produced by: Coronet Films.

Distributed by: Coronet Films.

HOW FRIENDLY ARE YOU?

10 mins. el 1951

Some boys tend to feel that "being friendly" is synonymous with being a sissy. While sometimes girls become suddenly prudish, withdrawn, and self-centered, there are others who want very much to make friends, but who stand silent—not daring to chance a rebuff. Ray, a young boy, is seen in an argument with one of his friends. His older, teenage brother, who has many friends, explains to him that in order to keep his friends one has to be very considerate. He explains that friendship is a two-way proposition. That to find out how friendly other people are, you have to practice being friendly.

Produced by: Coronet Films.

Distributed by: Coronet Films.

HOW TO CONDUCT A DISCUSSION

25 mins. sh–c–ad 1953

Illustrates 11 principles important to an effective and satisfying adult

group discussion. A variety of groups and discussion topics are included.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

HOW TO SAY NO

10 mins. sh–c–ad 1951

The film shows a group of teenagers discussing the ways a person can say "no" and still keep his friends. Bill, the discussion leader, says that it is sometimes very easy for a person to say "no," but there are many times when it is not so easy. Some of the latter incidents discussed are saying "no" to drinking, smoking, and petting. After the discussion they review some of the methods they have outlined for saying "no" gracefully and effectively.

Produced by: Coronet Films.

Distributed by: Coronet Films.

HOWARD

29 mins. sh–c–ad 1957

The problems surrounding a teenager caught in the crossfire of adult opinions and youthful enthusiasms are presented in this film. Howard, just out of high school, is slated for summer work with the company he will work for after graduation from college. The summer job has been arranged for by his father. However, Howard's school chum is full of enthusiasm about a summer tour of Canada and begs Howard to join him. This is strongly resisted by Howard's parents. Howard's resultant confusion illustrates some of the inner conflicts that arise in teenagers between youthful impulses and the desire to conform to adult wishes.

Produced by: National Film Board of Canada.

Distributed by: International Film Bureau.

HUMAN BEGINNINGS

22 mins. color el–jh–c–ad 1950

In the first half of this film we see what a group of children believe about the origin of human life as expressed in their own drawings. The second half of the film shows how a young boy and his parents react to the coming of a new baby sister into the family. One of the main uses of the film is to provide a basis for discussion by children of 5 and 6 years of age or older. It is suggested that the film be shown first to the parents whose children are to see it later.

Produced by: Eddie Albert Productions in cooperation with Dr. Lester Beck of the University of Oregon.

Distributed by: Association Films.

HUMAN FACTORS IN DRIVING

11 mins. sh–c–ad 1957

Shows how certain habits develop into death traps; the effect of fatigue and how it develops; how our eating habits cause accidents; and the folly of driving when angry or under emotional stress.

Produced by: Progressive Pictures.

Distributed by: Progressive Pictures.

HUMAN GROWTH

19 mins. color jh–c–ad 1948

This film was prepared with three objectives in mind: (1) to demonstrate

for parents how sex education can be handled smoothly, intelligently, and in a socially acceptable manner in schools; (2) to provide the classroom teacher with a suitable instructional aid for presenting the biological facts of sex as a part of human growth and development; and (3) to establish through identification an exemplary teacher-pupil relationship which is conducive to easy classroom discussion. The film begins with a short home sequence and proceeds to the classroom where a teacher and her class of 12- to 13-year-old boys and girls are prepared to see a film on human growth. This is followed by an animated section that presents the elementary facts of human growth and reproduction in simple, diagrammatic style. The film ends with a discussion and questions on the part of the students.

Produced by: E. C. Brown Trust in cooperation with the University of Oregon.

Distributed by: E. C. Brown Trust.

HUMAN HEREDITY

18 mins. color sh–c–ad 1956

Describes the roles of heredity and culture in determining the characteristics of human beings. Shows how the union of a sperm and an egg cell joins chromosomes and genes from both parents. Discusses the hereditary factors which determine physical appearance and sex, the environmental factors which affect attitudes and behavior, the influence of dominant and recessive genes, and the difference between identical and fraternal twins. Animated sequences.

Produced by: Churchill-Wexler Film Productions.

Distributed by: Churchill-Wexler.

HUMAN REPRODUCTION

20 mins. sh–c–ad 1947

A factual film on the human reproductive systems and on the process of normal human birth. Models and animated drawings are used throughout the film to describe the anatomy and physiology of the individual reproductive organs of both men and women. The growth, eruption, and disposition of the unfertilized female egg is shown and the process of menstruation is illustrated and explained. The film then takes up the functions of the male organs in the reproduction process. The body mechanics of the delivery process are explained and illustrated by means of animated drawings. Throughout, the film stresses the biological normalcy of reproduction, and in its conclusion emphasizes that clear, objective familiarity with these facts is important to the success of marriage and parenthood.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

HUMAN SIDE, THE

24 mins. c–ad 1957

This film shows how volunteers in mental hospitals contribute to the recovery of patients, and was photographed on location at Willmar State Hospital in Minnesota, where some 122 volunteers and several staff members of the hospital played their own roles or those of patients. Chief aim of the film is to show the patient as the volunteer sees him and works with him—an individual in need of undemanding friendliness. The film illustrates that the volunteer is not just another "pair of hands" on the hospital staff. He has a unique function; as a person from the busy world outside the protective

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walls of the hospital, the volunteer brings to the patient a sense of contact with the community and a fresh interest in daily living. THE HUMAN SIDE is intended for the general public. It will help to develop better understanding of the mentally ill, will demonstrate the services provided to patients in hospitals and will stimulate interest in becoming a volunteer worker in a mental hospital.

Produced by: Continental Films for the State of Minnesota, Department of Public Welfare.

Distributed by: Department of Public Welfare.

I AM AN ALCOHOLIC

17 mins. c–ad 1948

The story of Alcoholics Anonymous which is dedicated to the restoration of those who cannot drink without becoming invalids. Through the experiences of one man this film portrays the steps taken by members of Alcoholics Anonymous to bring that man back to his rightful place in society, to a regaining of health, happiness, and self-respect. The origin and development of AA is then pictured.

Produced by: RKO-Pathé.

Distributed by: McGraw-Hill.

IMPORTANCE OF GOALS, THE

19 mins. c–ad 1951

Explores the principle that all education is essentially a process of attaining basic meaningful goals. Natural learning situations inside the classroom can provide tangible goals toward which youngsters can work. Their outside interests can be brought to bear on school situations so that the total learning process is translated in terms of young interests and young desires. The film is based on the case history of Tommy, aged 13, whose out-of-school ability to meet the challenges of his environment is not matched by his school achievement.

Produced by: Audio Productions, Inc.

Distributed by: McGraw-Hill.

IMPROVE YOUR PERSONALITY

10 mins. jh–sh–c–ad 1951

Personality is interpreted in its broad sense in that it is the effect a person has on other members of his group, the effect that the behavior of members of the group has on the person and the effect that general conditions have on him. The story is told in a series of episodes that illustrate various aspects of personality. A boy wants to use the family car for a big date that evening. The effect of his behavior on his mother and how his behavior changes when he begins to concentrate on her wishes instead of on his own, gives us our first insight. The second episode is about the girl who is going with him and her teasing young brother. The effect of the teasing on the girl until she begins to concentrate on the younger brother instead of on herself gives us other insights. The final episode occurs as the boy and girl find themselves at the big date.

Produced by: Coronet Films.

Distributed by: Coronet Films.

IN TIME OF TROUBLE

14 mins. c–ad 1954

This film pictures a wife at her minister's office asking for help for her husband, in order to save their marriage. She discloses that her husband has started drinking. Recognizing that the wife, more than her husband,

needs the help, the minister convinces her to let her husband share more in family responsibilities and "get involved in the marriage." With the immediate crisis over, the minister soliloquizes that, in the future, the wife will probably be more able to face her real problem.

Produced by: Affiliated Films.
Distributed by: McGraw-Hill.

INDIVIDUAL DIFFERENCES

23 mins. c–ad 1950

This is the case study of a child who is different—different from his classmates and from his older, socially adept brother whose reputation is a constant reminder of his own shortcomings. Roy is shy, a slow, deliberate learner, and his teacher's well-meant efforts to cast him in his brother's role bring successive defeats and frustrations. After one such failure a conference between Roy's parents and his teacher provides a new approach to Roy's problems. Everyone needs to succeed, the film points out, and perhaps most of all those who have been used to failure. Individual differences, the film emphasizes, must be met in terms of individual interests and capabilities. It is the job of the school to shape education to these individual needs.

Produced by: Audio-Productions, Inc.

Distributed by: McGraw-Hill.

INNER MAN STEPS OUT, THE

27 mins. c–ad 1952

This picture tells the story of Jerry Allen, a supervisor, who has trouble handling people—and himself—and how his earnest efforts to be "a decent guy" and follow good human relations rules backfire. He is seen in actual problem situations with his family, with the men and women he supervises, and with his boss. Through amusing animation sequences, the film explains the two "inner men" that exist within every individual—one intent upon finding and holding security and the other constantly striving for acclaim and importance. With the help of a third "inner man," Jerry realizes his own lack of understanding of the feelings and inner needs of others.

Produced by: General Electric.

Distributed by: General Electric.

ISOLATION TECHNIQUE

20 mins. ad

Shows how infection may be spread; describes the setting up of an isolation unit, the using of an isolation gown, the scrubbing of hands, the care of an isolated patient, and terminal disinfection.

Produced by: U.S. Navy.

Distributed by: United World Films.

IT TAKES ALL KINDS

20 mins. sh–c–ad 1950

The right marriage partner need not be one's exact counterpart, but for a happy marriage, two personalities must mesh—they must complement each other. The traits that identify personalities are not difficult to discover; most people in a moment of stress will reveal them quite clearly. This film shows a series of young people, each one reacting to an identical tense situation, and each one disclosing the essential pattern of his or her personality. The successful marriages, the film points out, will be those where the partners choose each other with care,

with a sure knowledge of each other, and then accept each other for what they are—not for what each might wish the other to be.

Produced by: Affiliated Film Producers, Inc.

Distributed by: McGraw-Hill.

JEALOUSY

16 mins. sh–c–ad 1954

The film describes the origin and nature of jealousy in a wife. Sally accuses Don of unfaithfulness when he arrives home late from work, disbelieves his explanation, and orders him out of the house. When Don's colleague calls to verify the explanation, Sally gradually gains insight by realizing that she has probably projected onto her husband her own unconscious desire for extramarital association. She struggles through critical introspection to overcome her jealousy.

Produced by: Affiliated Films.

Distributed by: McGraw-Hill.

JOE AND ROXY

30 mins. sh–c–ad 1957

This film deals with teenagers in love. Joe and Roxy, at 15 and 16, respectively, face more than the usual number of teenage problems. Roxy, the product of a broken home, tries to keep her romantic illusions alive despite her mother's worry and disappointment in life. Joe turns unsuccessfully to his father, a man of narrow mind and dulled sensibilities, to help him decide his future. This film illustrates the teenager's need for rules to live by.

Produced by: National Film Board of Canada.

Distributed by: International Film Bureau.

JUDGING EMOTIONAL BEHAVIOR

20 mins. c–ad 1953

This motion picture is a test designed to measure the sensitivity of individuals to the emotions of others. Ten sequences are shown in which two people react as if certain events described by a narrator were happening to them. An excellent film for psychology classes.

Produced in collaboration with Lester F. Beck.

Distributed by: Churchill-Wexler.

JUVENILE DELINQUENCY

25 mins. sh–c–ad 1955

Tells of the joint attack being made on juvenile delinquency by Wayne University and the Detroit Police Department. Shows four basic types of delinquents and discusses factors contributing to their behavior. Presents interrogations and interviews and some of the conclusions reached.

Produced by: Columbia Broadcasting System.

Distributed by: McGraw-Hill.

KEY, THE

31 mins. c–ad 1957

Depicts life in America's mental hospitals showing the roles played by the doctors, social workers, psychologists, nurses, and psychiatric aides. Pleads for sympathy and understanding—against stigma and prejudice.

Produced by: Campus Film Productions.

Distributed by: National Association for Mental Health.

KID BROTHER

27 mins. sh–c–ad 1957

This is the story of a teenage boy who disgraces himself at his older brother's engagement party. Feeling angry and frustrated because he is treated like a "kid brother," he overindulges in alcohol. Some of the hidden emotional forces that cause excessive drinking are examined. This film is slanted for discussion by parents of teenagers.

Produced by: Affiliated Film Producers for the Mental Health Film Board.

Distributed by: International Film Bureau.

KINDNESS TO OTHERS

11 mins. p–el 1957

When Sam becomes ill and is absent from school, everyone in the class remembers Sam's kindness to his family, playmates, and animals. In discovering a special way to be kind to him, Sam's classmates find the pleasure that come from practicing kindness.

Produced by: Coronet Films.

Distributed by: Coronet Films.

KNOW YOUR BABY

10 mins. color ad 1947

Presents family relationships in a happy, positive way. Main portion of film deals with preparation for and care of a new baby in a home where there are other children. Points up fact that the small baby's emotional and physical needs are so interrelated that they appear as one. Illustrates this theme in scenes which deal with feeding the baby, loving him, and keeping him comfortable. This is a clear, convincing, and interesting illustration of fundamental principles for safeguarding the mental and emotional health of children.

Produced by: Crawley Films for the Canadian Department of National Health and Welfare.

Distributed by: National Film Board of Canada.

LABOR AND CHILDBIRTH

17 min. c–ad 1950

The story of a young couple expecting their first child. Begins shortly before the onset of labor and follows through to preparations for the trip to the hospital, the call to the doctor, admission to the maternity ward, routine preparation for delivery, identification of delivery room equipment, how to react to uterine contractions during the stages of labor, delivery of the baby, and return to the room with baby and husband. Simplified diagrams explain the action of the uterine muscles and the movement of the baby through the birth canal.

Produced by: Medical Films, Inc.

Distributed by: Medical Films, Inc.

LEARNING DISCRIMINATIONS AND SKILLS

10 mins. c–ad 1956

In a detailed analysis of the learning process, this film demonstrates that the learning of a skill by any organism involves two basic and closely integrated processes: discrimination between stimuli and application of this discrimination in the making of selected responses. Laboratory experiments with pigeons are shown in the demonstration. Script was written in collaboration with K. C. Montgomery, Assistant

Professor, Department of Psychology, Yale University. Technical advisers on pigeon scenes were Richard J. Herrnstein, Ph. D., and William H. Morse, Ph. D., of the Department of Psychology, Harvard University, where the pigeon scenes were filmed.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

LEARNING IS SEARCHING

30 mins. c–ad 1955

A third grade in the New Lincoln School studies tools and their origins. The process of search is stressed. The film shows the relation of these studies to the group's other school activities and presents the enthusiasm as well as the limitations of the children.

Produced by: Child Study Department, Vassar College, and sponsored by the Ittleson Family Foundation.

Distributed by: New York University.

LEARNING TO UNDERSTAND CHILDREN (a film in two parts)

44 mins. c–ad 1947

A Diagnostic Approach (part 1) presents a case study of Ada Adams, an emotionally and socially maladjusted girl of 15. It records the efforts of her English teacher to study her case sympathetically, to understand her and to plan remedial procedures to help her. Shown in detail are the diagnostic techniques, such as observation of the child's behavior, study of her previous records, personal interviews, home visit, and formulation of a hypothesis for remedial measures.

A Remedial Program (part 2) is a continuation of the case of Ada Adams. Her teacher develops a plan for remedial action in which the child's interest in art is used to improve her self-confidence and interest in school. It shows some specific remedial techniques which can be used with many types of maladjustment.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

LET YOUR CHILD HELP YOU

11 mins. c–ad 1947

This film shows how very young children may help at home and thus achieve a sense of accomplishment and responsibility as well as increase of skills. Dishwashing, setting the tea table, helping prepare food, and laundering are shown with small children participating actively. The father's role in this connection is briefly shown.

Script and narration by Dr. Alice V. Keliher.

Distributed by: New York University.

LET'S TALK ABOUT FILMS

18 mins. sh–c–ad 1953

An approach to film discussion, showing some of the problems encountered and how they may be overcome. A group of leaders tries to recognize the factors leading to successful film discussion by observing an audience actively discussing a familiar film. In retrospect one of the group recalls being unable to arouse any response whatever with the same film. Why did one effort fail and the other succeed? These questions are closely examined by the group leaders in a workshop meeting; the centering of discussion in the group rather than in the leader is seen to be an effective technique.

Produced by: National Film Board of Canada.

Distributed by: National Film Board of Canada.

LIFE BEGINS

60 mins. sh–c–ad 1934–35

An overall view of Dr. Arnold Gessell's work at the Yale University Clinic of Child Development. The film is a photographic record of the patterns of normal development of infants from birth to 18 months. Interesting use is made of the technique of showing two pictures at once on the screen, illustrating different stages of growth of one child, or contrasting reactions of different infants to similar situations. The children are shown in typical routines of sleeping, bathing, eating, playing, with Dr. Gessell pointing out similarities, differences, and characteristic reactions of the infants to test situations.

Produced by: Erpi Classroom Films, Inc.

Distributed by: Encyclopaedia Britannica Films, Inc.

LIFE WITH BABY

18 mins. sh–c–ad 1946

How children grow mentally and physically has been diligently charted during the past 35 years by a group of specialists working under the direction of Dr. Arnold Gessell at the Yale University Clinic of Child Development. They have been able to establish definite standards of development for children up to 6 years of age. Many of these findings are illustrated in this film with candid-camera sequences photographed through a one-way vision dome. Nontechnical in character, the picture aims at a better understanding of the young child by adults and older children.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

LIFE WITH GRANDPA

17 mins. sh–c–ad 1949

As more and more of our citizens reach old age, medical science is faced with the challenge of degenerative diseases. In addition there is the problem of economic security with which our developing social security program is struggling to cope. Perhaps, even more basic, is the feeling of loneliness and uselessness that so frequently comes with old age. This film shows some attempts made at meeting these problems by keeping men on jobs which they are still capable of holding and by providing activity and recreation for those no longer earning. Included are the various proposed pension plans.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

LIFE WITH JUNIOR

18 mins. sh–c–ad 1949

This film describes a typical day in the life of a 10-year-old. Such family problems as the acceptance of the new brother and Junior's refusal to eat are pictured in sequences made in cooperation with the Child Study Association of America.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

LONELY NIGHT, THE

62 mins. c–ad 1953

This is the story of Caroline Cram. Jilted and desperate, she seeks the aid

of psychiatry following a near, and seemingly accidental, suicide. We witness the process of psychotherapy peeling off her layers of suppression and guilt and relaxing the grip of fear. In unraveling her feelings, Caroline learns to recognize the relationship between her past experiences and her present problems of young womanhood, and how to face the problems which precipitated her crisis. The Dunn family, normal and happy, is shown in contrast to the unhappy, lonely childhood that Caroline had.

Produced by: Affiliated Films, Inc., for the Mental Health Authorities in California, Connecticut, Delaware, Illinois, Maryland, Michigan, Nevada, and Rhode Island, and the Mental Health Film Board.

Distributed by: International Film Bureau.

LONG TIME TO GROW, A

37 mins. c–ad 1951

This film is about 2- and 3-year-old children in nursery school. As the camera follows their activities through the nursery school day and through the seasons of the year it shows what children are like while they are learning and growing. The various scenes show the skill, the effort, the eagerness with which 2's and 3's go about their daily affairs. They also show the ways in which teachers offer help by setting limits as well as by giving support and encouragement. Variety and suitability of play equipment for natural and constructive activity are indicated in the playroom and playground scenes of the two age groups. The quality and amount of supervision necessary is suggested by the commentary. Since the film was made in a campus laboratory school the role of the student teacher is an additional interesting feature. This film is suitable for all persons concerned with growth and behavior of 2- and 3-year-old children and is of particular interest to parents, teachers, and students.

Produced by: Child Study Department of Vassar College.

Distributed by: New York University.

MAINTAINING CLASSROOM DISCIPLINE

14 mins. c–ad 1947

This film, one of the "Teacher Education Text-Film Series," explores the fundamentals of proper control of class conduct and attitude. Contrasting methods of handling a class (junior high, in this instance) are demonstrated.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

MAKE YOUR OWN DECISIONS

11 mins. jh–sh–c–ad 1951

The film pictures Jane's frustration as a party invitation tempts her to neglect her homework. It points out that making decisions is a skill that everyone must learn for mature and successful living. Working out her problems, Jane gains confidence in her ability and learns to break down each problem into the following steps: (1) identifying the choice; (2) knowing when a decision must be made; (3) learning what information is needed; (4) deciding; and (5) acting.

Produced by: Coronet Films.

Distributed by: Coronet Films.

MAKE WAY FOR YOUTH

22 mins. sh–c–ad 1947

How one community, stimulated to action by tragedy, got together on a constructive youth program, and broke down the fences between neighborhoods, races, and religions. How community youth councils contribute toward cooperation, understanding, and useful community projects. Narrated by Melvyn Douglas.

Produced by: Youth Division of the National Social Welfare Assembly.

Distributed by: Association Films.

MAKING A DECISION IN THE FAMILY

8 mins. c–ad

When a teenager declares her preference for going to a gathering of her friends rather than to a family party on the same evening, she runs into a flat refusal from her parents. The parents' insistence on having their decision followed results in a clash of wills. The question of how the parents might have better handled the situation is left up to the audience.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

MAN TO MAN

30 mins. ad 1953

This is the story of how Joe Fuller, a psychiatric aide who takes a temporary job in a State hospital, finally decides to stay permanently at this kind of work. The story reveals Joe's realization of the satisfaction to be gained from playing an important role in the treatment that brings mentally ill patients back to good health.

Produced by: Affiliated Film Producers for the Michigan State Department of Mental Health, the New Jersey Department of Institutions and Agencies, the Alaska Department of Public Health, and the Mental Health Film Board.

Distributed by: International Film Bureau.

MARTHA BELONGS

12 mins. color c–ad 1949

The early contacts of a baby with her own family are emphasized, showing the need of an infant to have opportunities to develop at her own pace and to have freedom for exercise. The natural opportunities for sex education of older children in the family are pointed out.

Produced by: University of Wisconsin.

Distributed by: University of Wisconsin.

MARRIAGE AND DIVORCE

16 mins. c–ad 1949

Surveys the problems of broken homes and the increasing divorce rate by examining the effects of mechanization on present-day family relations. The opinions of several experts as to what should be done are included.

Produced by: March of Time.

Distributed by: McGraw-Hill.

MARRIAGE IS A PARTNERSHIP

13 mins. sh–c–ad 1951

The film opens with Dotty looking back on her first year of married life. She remembers how wonderful the honeymoon was and the first few weeks after, when they returned to live in the

downstairs part of the two-family dwelling owned by Pete's mother, a widow. But time doesn't stand still, and marriage is far more than loving each other and enjoying companionship. Dotty and Pete had to learn to plan as partners, to adjust to different sexual responses, to plan for the present and the future. Of course, their marriage had its ups and downs, as all marriages do, but both had worked out satisfactory adjustments on affections and sex life, and decisions on money matters. Adjusting to each other, adjusting to their marriage, showed them how to face these problems.

Produced by: Coronet Films.

Distributed by: Coronet Films.

MARRIAGE TODAY

22 mins. sh–c–ad 1950

Two couples are the protagonists of this film, two couples who have made their marriages work through clear analysis of their mutual aims and cooperation. Neither of these marriages is perfect for there are bound to be conflicts. But these people have their ideals and goals in true perspective and they are willing to work together to reach them.

Produced by: Affiliated Films.

Distributed by: McGraw-Hill.

MATERNAL DEPRIVATION IN YOUNG CHILDREN

30 mins. c–ad

This film forms part of a collection of studies on deprivation of maternal care, subsidized by the Center International de l'Enfance. This film is part of the record collected by a French research unit studying the effects of maternal deprivation in young children. The children studied are between 1 and 2½ years old. All had been reared in institutions that had not provided for a stable and intimate relationship to one person. All had been displaced several times from institution to institution, sometimes from birth. Most of these children had reached a point where, because of their experience of impersonal care, they were seriously impaired in the capacity for human relationship. They had withdrawn from it. Psychotherapeutic help was needed for the child to be able to build a relationship. In the first part of the film are shown some of the disorders that appear in young children who have been deprived of maternal care for lengthy periods. The second part shows progress of children under psychotherapy, how the child gives up its need for isolation, gradually develops a relationship to the therapist, and, at the same time, resumes development in all areas. The evolution, slow and lengthy, proceeds through subtle changes toward recovery. The question of how serious damage at this critical age can be remedied is left for further research.

Produced with aid from the Institut National d'Hygiene, by Jenny Aubry and Genevieve Appell.

Distributed by: New York University.

MEALTIME CAN BE A HAPPY TIME

22 mins. c–ad 1942

Designed to educate parents in the establishment of correct and pleasant eating habits for children.

Produced by: University of Wisconsin.

Distributed by: University of Wisconsin.

MEANING OF ADOLESCENCE

16 mins. sh–c–ad 1953

By sympathetic understanding, parents can help teenagers adjust to the problems of adult life. Among the problems facing them are physical change, social acceptance, getting along with the opposite sex, and learning to make moral decisions. After reviewing such problems, the film ends with the question: "Are you helping adolescents make these adjustments?"

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

MEANING OF ENGAGEMENT

13 mins. c–ad 1951

Points out that the function of the engagement period is to develop psychological unity, to learn to know each other, and to plan for the future. Also discusses the problem of "breaking an engagement" and when it is the best choice.

Produced by: Coronet Films.

Distributed by: Coronet Films.

MEETING EMOTIONAL NEEDS IN CHILDHOOD

33 mins. c–ad 1947

Concerned with the attitudes toward people and sense of community responsibility the child is developing as he grows up. This theme is illustrated by several different types of situations. There is a fairly long sequence of a family with four children on a picnic, showing how each member reinforces the others and how both the security and independence needs of all the children are wisely met by the parents. Classroom scenes illustrates how the teacher can also meet these needs in her pupils.

Produced by: Department of Child Study, Vassar College.

Distributed by: New York University.

MEETING IN SESSION

20 mins. ad 1953

The first sequence shows five nurses discussing staffing problems with an autocratic supervisor. The second depicts the same group working democratically to solve its problems. The differences between the two ways of working are evident.

Distributed by: Teachers College.

MEETING THE NEEDS OF ADOLESCENTS

19 mins. c–ad 1953

The needs of adolescents are presented in this story of a 14-year-old boy and his 17-year-old sister. This film points out what parents can do to help and indicates some of the needless worries that parents have about their teenagers.

Produced by: Crawley Films for the National Film Board of Canada.

Distributed by: McGraw-Hill.

MEN AT WORK

27 mins. c–ad 1954

A story of men and machines, and of the difficulty of adjusting everyone to the standardized needs of modern industry. Filmed in a washing-machine factory, the picture shows what happens to human relations when a speeded-up conveyor system and a clash of temperaments disrupt the harmonious group work on the assembly line.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

MENTAL HEALTH

13 min. jh–sh–c–ad

Defines good mental health, describes its attributes, and emphasizes four steps in acquiring, maintaining, and improving mental health: express emotions naturally, respect yourself, respect others, and solve problems as they arise. Stresses the importance of discussing problems with someone, and briefly shows symptoms of mental ill-health.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

MENTAL HOSPITAL

20 mins. c–ad 1953

Drawing a parallel with any patient receiving treatment and cure for any illness through modern medical therapy, the film documents the day to day story of a mental patient from admission at hospital to discharge. The story is entirely projected from the patient's viewpoint.

Produced by: University of Oklahoma for the Oklahoma State Department of Health.

Distributed by: International Film Bureau.

MENTAL HOSPITAL VOLUNTEER—SOMEONE WHO CARES

23 mins. c–ad 1955

Depicts the role and influence of the mental hospital volunteer in the lives of hospitalized mental patients. Describes some of the undesirable conditions in mental hospitals, the needs of mental patients, the varied activities of a volunteer program, and the process of orienting and training new volunteers.

Produced by: Indiana University for Indiana Association for Mental Health and Indiana State Division of Mental Health.

Distributed by: International Film Bureau.

MENTAL ILLNESS

25 mins. ad 1955

Psychiatric department staff members examine, test, and treat mentally ill patients. Dr. Robert Heath explains the new theory that the brain is actually malfunctioning pathologically at the time of mental illness. Shows routine brain wave tests for normal and for sick persons, the use of sodium amytal, and electric shock therapy.

Produced by: Columbia Broadcasting System.

Distributed by: McGraw-Hill.

MENTAL SYMPTOMS (a series of nine films)

Approximately 12 mins. each ad 1951

No. 1. **Schizophrenia: Simple-Type Deteriorated.** Present a characteristic picture of chronic simple schizophrenia.

No. 2. **Schizophrenia: Catatonic Type.** Demonstrates the characteristic symptoms of stuporous catatonia.

No. 3. **Schizophrenia: Hebephrenic Type.** Demonstrates the chief manifestations of hebephrenic schizophrenia.

No. 4. **Paranoid Conditions.** Presents two patients—the first, an acute paranoid admitted to the hospital 6 months previously, exhibiting a delusional system in which the government and religion play an important

role, and the second, a chronic paranoid with delusions of persecution by a powerful group which has been spying on her with recording devices for years.

No. 5. **Organic Reaction-Type: Senile.** A demonstration of some manifestations of the organic syndrome.

No. 6. **Depressive States: Part 1.** Some manifestations of agitated form of severe depression.

No. 7. **Depressive States: Part 2.** Manifestations of the retarded form of depression and of a severe depression which has reached the point of attempted suicide.

No. 8. **Manic State.** Typical symptoms of the hypomanic state; the triad of symptoms which reflect exaggeration of otherwise normal moods of behavior—overactivity, increased and accelerated ideation, elation.

No. 9. **Folie a Deux.** A demonstration of symptoms in one of the less common forms of mental disease, folie a deux or induced insanity.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

MIKE MAKES HIS MARK

29 mins. sh–c–ad 1955

About a boy who finds his school work uninteresting and meaningless. Through the help of the faculty, he overcomes his difficulties and remains in school.

Produced by: Agrafilms, Inc., for the National Education Association.

Distributed by: National Education Association.

MONKEY ON THE BACK

27 mins. sh–c–ad 1955

Based on an actual case history of a man who struggles against drug addiction for 20 years and finally dies from an overdose, this semidocumentary film explores the causes and consequences of addiction for the individual and society.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

MOTHER-LOVE

20 mins. silent c–ad 1952

The first part of this film shows the social relations of Johnny to his mother beginning with the first day of life in the feeding situation. Later stages of the development of a close relationship between Johnny and his mother are presented during the nursing situation. The continuation of these relations after weaning and their shifting pattern is shown again in the feeding situation. The influence of the birth of a sibling 3 years later and the mother's way of dealing with the new situation are presented. In the second part of the film the loss of mother-love is shown in another child. The child's happy behavior so long as she is enjoying her mother's care is described, followed by unhappiness after separation from her mother. Similar stages are shown in three other children. The behavior of these children at the approach of a stranger is presented. In contrast, the film ends by depicting Johnny, the child first shown, whose relations with his mother have been constantly happy ones, in free and boisterous interchanges with a complete stranger.

Produced by: Rene A. Spitz.

Distributed by: New York University.

MOTIVATING THE CLASS

19 mins. c–ad 1950

Bill, the young student teacher of this film, is enthusiastic about his first class in geometry. He can see the wider implications of mathematics for the youngsters, but because he is unable to translate these values in terms they can understand, the class becomes bored and restive, and Bill's first day as a teacher is not much of a success. The ensuing conference with his sympathetic supervising teacher guides Bill to plan for learning situations that will be of immediate concern to his young people. Bill gives the problem some thought and the next day tries again. This time he makes the speed of a jet plane the focus of class interest instead of having to fight against the distractions it offered on the previous day. In subsequent lessons he encourages a spirit of class competition by staging a contest featuring models of geometric figures; he releases abundant physical energy both in the classroom and by taking his students out of doors for other demonstrations. The film ends by stating that this factor of adequate motivation is basic to all good teaching, and the techniques and psychological principles that Bill employs to provide it apply with equal force in any area of the school curriculum.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

MR. FINLEY'S FEELINGS

10 mins. color sh–c–ad 1957

Designed especially to promote discussion and an exchange of ideas about ways of meeting stress situations and handling day-to-day relationships with people.

Produced by: Cullen and Associates.

Distributed by: Metropolitan Life Insurance Co.

N.P. PATIENT, THE

28 mins. ad

Illustrates how to care for and handle neuropsychiatric patients; typical cases and their treatment; and corpsmen's importance to patients' recovery.

Produced by: U.S. Navy.

Distributed by: United World Films.

NATION'S MENTAL HEALTH, THE

19 mins. sh–c–ad 1949

This film traces the growing recognition of the need for more adequate mental health care. It describes several types of problems, such as juvenile delinquency, and the treatment and cure of mental ailments. It also makes a plea for more interest and help on the part of every individual.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

NEIGHBORS

9 mins. color jh–sh–c–ad 1953

A parable about two people who, after living side by side with mutual friendliness and respect, come to blows over the possession of a flower that one day grows on the line where their properties meet. A film by Norman McLaren.

Produced by: National Film Board of Canada.

Distributed by: International Film Bureau, Inc.

NEW ROAD AHEAD

35 mins. c–ad 1959

This film shows the average person how he may aid in the alcoholic's recovery and rehabilitation. It demonstrates the availability of special hospitals for treating the alcoholic and the help that can be given by Alcoholics Anonymous, the physician, the clergyman, the psychiatrist, the employer, and others to the alcoholic on his way back to normal. The first part of this film is entitled *Profile of an Alcoholic.* Both films may either be run as one unit or shown separately.

Produced by: Cal Watson.

Distributed by: Wellman Productions.

NEW SUPERVISOR TAKES A LOOK AT HIS JOB, THE

13 mins. c–ad 1944

A young workman has just been made a line supervisor. In an interview with the superintendent, he is shown that in his new job, he must learn to get results by working with people instead of machines. The importance of the human element in supervision is brought out.

Produced by: U.S. Office of Education.

Distributed by: United World Films, Inc.

NERVOUS SYSTEM, THE

11 mins. jh–sh–c–ad 1937

Structure of the nervous system, particularly in man; its pathways and connections; the nature of the nerve impulse; conditions for setting up impulses; their passage from cell to cell; their discharge and resultant activity.

Produced by: Erpi Classroom Films, Inc.

Distributed by: Encyclopaedia Britannica Films

NIGHT CHILDREN

27 mins. sh–c–ad 1957

Working around the clock, the Children's Aid Society receives appeals of every sort, each call in some way connected with the social ills to which children are the unwitting heirs. This film shows how the Society deals with such typical cases as a little girl brought in from the streets late at night, a baby neglected by a mother addicted to drugs and an unwanted baby deserted by its mother. Of special interest to groups concerned with social work and community welfare.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

NO LESS PRECIOUS

15 mins. sh–c–ad 1957

This is a fast-moving newsreel on mental retardation giving up-to-the-minute news from widely separated areas of the United States. Walter Cronkite, who appears in person and is also the narrator, presents a moving story as he tells and shows what is being done in this field. Highlight of the film include girl and boy scout troops for the retarded in Wyoming, the opening of a school for the retarded in California, year-round recreational activity for the retarded, research activity, and other important news events.

Produced by: National Association for Retarded Children.

Distributed by: Association Films.

NOBODY'S CHILDREN

17 mins. jh–sh–c–ad 1947

The dangers inherent in lax child adoption procedures. Documents the more advanced methods of screening applicants for children and selecting the most suitable home for the child.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

NONE FOR THE ROAD

15 mins. jh–sh 1957

Discusses the vital problem of teenage drinking and driving.

Produced by: Centron Corp. and Young America Films in collaboration with Yale Center for Alcohol Studies.

Distributed by: McGraw-Hill.

NORMAL BIRTH, A

12 mins. c–ad 1951

Delineates the actual physical birth of a child, from the time the mother enters the delivery room until she leaves. Because of the subject matter, the film is for distribution only to qualified persons and for showing to properly constituted groups under the supervision of a qualified leader.

Produced by: Medical Films, Inc.

Distributed by: Medical Films, Inc.

ONE SMALL CANDLE

22 mins. color c–ad 1954

This film covers procedures in a clinic and private school for the severely retarded and multiple handicapped. Shows types of examination a parent might expect in such a clinic. Dr. Levinson and his medical staff lay stress on correct guidance of the child by the parent. Teachers demonstrate occupational therapy, recreational activity, and job training for the retarded child.

Produced by: Dr. J. D. Levinson Research Foundation.

Distributed by: Dr. J. D. Levinson Research Foundation.

ORGANIZING GROUP DISCUSSIONS

16 mins. color sh–c–ad 1953

Shows the specific steps to follow in organizing an informal adult discussion group.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

OTHER FELLOW'S FEELINGS, THE

8 mins. el–jh 1951

The story of teasing carried to the point where it does serious damage to an individual. Designed to provoke discussion of the problems of teasing and ridicule.

Produced by: Centron Corp.

Distributed by: McGraw-Hill.

OTHER PEOPLE'S PROPERTY

9 mins el–jh 1951

A dramatic situation designed to stimulate discussion on the problem of respect for property and the moral responsibility for protecting public property.

Produced by: Centron Corp.

Distributed by: McGraw-Hill.

OUT OF DARKNESS

55 mins. c–ad 1956

This documentary tells the story of a young woman admitted to California's Metropolitan State Hospital, mute, withdrawn, her eyes blank and disregarding of the world. For 2½ months a concealed camera recorded her psychiatric sessions with the late Dr. Louis Cholden in his slow struggle to reach a human being who is submerged in indifference, until the dramatic moment when she finally smiled and spoke her first word. As one of the winners of the eighth annual Albert Lasker Medical Journalism Award, OUT OF DARKNESS was cited as "an outstanding creative contribution in medical journalism." The producers were the recipients of two awards from the Association for the Improvement of Mental Health for "bringing enlightened information to millions and hope to the mentally ill for increased public compassion and understanding."

Produced by: CBS Public Affairs in cooperation with the American Psychiatric Association and the National Association for Mental Health.

Distributed by: McGraw-Hill.

OUT OF THE SHADOWS

18 mins. c–ad 1956

This film dramatically portrays the step-by-step treatment of a patient with acute schizophrenia and his recovery and return to the community, through the application of modern methods of psychiatric therapy and other techniques.

Sponsored by: Federation of Jewish Philanthropies of New York.

Distributed by: Campus Film Distributors.

OUT OF TRUE

41 mins. c–ad 1951

This story of a typical case of mental illness, followed through to its conclusion, centers around Molly Slade who lives with her husband, two children, and mother-in-law in a crowded block of flats. Little irritations begin to take on exaggerated form, growing into a smoldering feeling of resentment toward her mother-in-law which finally takes expression in a suicide attempt. In the mental hospital, Molly is given expert psychiatric treatment. Her doctor helped her to work out and understand the reasons for her breakdown. Final sequences show her recovery and her confident return to her family. All hospital scenes were actually photographed in a mental hospital in London.

Produced by: Crown Film Unit for the British Ministry of Information.

Distributed by: International Film Bureau.

OUTSIDER, THE

10 mins. el–jh–sh 1951

The story of a young girl who feels that she is left out of her school group. Designed to provoke discussion on the problems of adjustment to the peer group.

Produced by: Centron Corp.

Distributed by: McGraw-Hill.

OVERCOMING FEAR

13 mins. jh–sh–c–ad 1950

This film was produced to explain the psychological structure of fears and to point out how they can be overcome. It is built upon the assumption that rea-

sonable fears are a desirable and necessary response, but that unreasonable fears are neither desirable nor necessary. The story is about Bill, a teenager who is terribly afraid of water and how he overcame this fear to become a good swimmer. His swimming coach was able to help him over the first hurdle by assuring him that he was not inwardly a coward, as Bill thought he must be. The film points out how unconscious conditioning has a part in building fears, and explains how deliberate and conscious conditioning can overcome fears by substituting a more desirable response pattern.

Produced by: Coronet Films.

Distributed by: Coronet Films.

OVERCOMING WORRY

11 mins. sh–c–ad 1950

Signs of worry—ill temper, nervousness, and strain—and ways that worry can spread in a family are illustrated. A doctor points out ways to recognize the problem, seek a solution, and overcome worry by positive action.

Produced by: Coronet Films.

Distributed by: Coronet Films.

OVERDEPENDENCY

32 mins. c–ad 1949

Story of a young married man whose inability to face the ordinary problems of life stems from a childhood too dependent on his mother and sister, which here leads to multiple vague physical complaints in addition to an inability to maintain a consistently adequate vocational adjustment.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

PALMOUR STREET

23 mins. c–ad 1950

A study in family life. Palmour Street is a real street in Gainesville, Ga., and real people living there compose the Negro cast taking part in the film. The simple incidents of the picture are not much different from the day-to-day experiences of the leading actors. With appealing warmth and human drama, the film shows the influences, negative and positive, which parents have upon the mental and emotional development of their children. Problems presented are common in the daily lives of families everywhere.

Produced by: Southern Educational Film Production Service of the University of Georgia.

Distributed by: Columbia University Press.

PARENTS ARE PEOPLE, TOO

15 mins. jh–sh 1955

This film considers how students themselves can work with parents to gain better mutual understanding, and how family discussions can replace arguments and help to establish good family relations.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PASSION FOR LIFE

85 mins. sh–c–ad 1952

Portrays the need for humanization of our educational system through the democratic process; highlights the worth of the individual with his strengths and limitations; offers a new outlook to parents and teachers interested in the growth and development of

children of all ages, particularly the preadolescent and the teenager.

Produced by: French Ministry of Education. French dialog with English subtitles.

Distributed by: Brandon Films, Inc.

PATIENT IS A PERSON, THE

20 mins. ad 1956

Explores the fearful attitudes which many patients exhibit on entering the hospital, and suggests techniques of nonmedical care which may help to allay these fears and contribute to the patient's rapid recovery.

Produced by: Smart Family Foundation.

Distributed by: Smart Family Foundation.

PATIENT RETURNS, THE

23 mins. ad 1953

The story of a woman who has a nervous breakdown, and the difficult period of readjustment which she and her family experience when she returns from the mental hospital.

Produced for the Commonwealth of Pennsylvania, Bureau of Mental Health, by Al Kane Productions, Inc.

Distributed by: Al Kane Productions, Inc.

PAY ATTENTION

30 mins. c–ad 1949

Shows some of the educational and personality problems faced by the child who is hard of hearing but is not "deaf." Suggests some of the ways in which parents, teachers, and specialists can help. Understanding of the problem, need for early treatment, the use of "context" methods of speech reading, and the early use of hearing aids where appropriate are stressed.

Produced by: Child Study Department, Vassar College.

Distributed by: New York University.

PERCEPTION

17 mins. c–ad 1957

This film presents the theory that human perception is not merely a sensing of stimuli, but is a set of extremely elaborate processes through which we organize our sensory impressions into clear, usable, meaningful pictures of the objects and events around us and inside us. The basic principles of perception that support this theory are illustrated by showing the activities of a group of students spending an evening in a college common room.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PERSON-TO-PERSON COMMUNICATION

13 mins. c–ad 1956

Dramatized conversations between an employer and an employee demonstrate good listening practices and show how failure to listen to what another person is saying can lead to tragic and needless misunderstanding.

Produced by: McMurry-Gold Productions.

Distributed by: McMurry-Gold Productions.

PERSONALITY AND EMOTIONS

13 mins. sh–c 1955

Designed for high school and college audiences studying personality development and mental health, this film gives an overview of the development of emotions from infancy through early childhood. It implies that emotional maturity is a desirable goal in the development of personality.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

PHYSICAL ASPECTS OF PUBERTY

19 mins. c–ad 1953

This film is an animated description of the development of the primary and secondary sex characteristics in boys and girls during adolescence. Normal variations in development can have social repercussions, and behavior problems that seem emotional are often based on the rate of physical growth.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PICTURE IN YOUR MIND

16 mins. color sh–c–ad 1949

Through animated symbolism, this film traces the background and growth of racial prejudice. It emphasizes the importance of reexamining one's mind to determine whether mental pictures of other men are realistic or distorted.

Produced by: Julian Bryan—International Film Foundation.

Distributed by: McGraw-Hill.

PLACE TO LIVE, A

26 mins. c–ad 1955

The purpose of this film is to present the problem of the aged in our society today, with special emphasis on standards for homes for the aged. The film offers much of the information contained in the National Committee on the Aging's series of publications, "Standards of Care for Older People in Institutions." The film is planned to motivate greater individual and community action on this problem.

Produced for the National Social Welfare Assembly by Dynamic Films, Inc.

Distributed by: Dynamic Films.

PLANNING FOR PERSONAL AND PROFESSIONAL GROWTH

18 mins. c–ad 1956

A dramatic case study of the personalities and careers of four teachers, this provocative film illustrates the importance of planning for personal and professional growth. From case histories, the audience can draw the answer to the concluding question, "Why is it that teaching can be a source of dullness and frustration for some—and a rich and rewarding experience for others?"

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PLANNING FOR SUCCESS

10 mins. jh–sh–c–ad 1951

The story of a boy is used to illustrate the point that if you set reasonable goals, and work toward them in a positive manner, you can be successful. If your goals are impossible of achievement, or if you set goals but do not

work to achieve them, you are doomed to failure, demoralization, and maladjustment.

Produced by: Coronet Films.

Distributed by: Coronet Films.

POSITIVE APPROACH TO THE PSYCHIATRIC PATIENT, A

30 mins. ad 1955

Attitudes towards patients' behavior which are necessary in creating the "therapeutic milieu."

Produced by: Veterans Administration.

Distributed by: United World Films.

PREFACE TO A LIFE

29 mins. c–ad 1950

Portrays the influence parents have on a child's developing personality. This is illustrated by a series of episodes in the life of a boy from his birth until he becomes an adult. Using typical situations that might occur in any family raising youngsters, the film shows the effect of three different parental attitudes toward the child. When his parents help him to develop according to his own capabilities—not expecting too much of him and not keeping him too dependent on others, the boy grows up into a man capable of living a satisfying, productive life. On the other hand, when each parent tries to force him to become the kind of man each wishes him to be, he is unable to meet their demands and grows up a restless, dissatisfied person.

Produced by: Sun Dial Films, Inc., for the National Institute of Mental Health.

Distributed by: United World Films.

PREJUDICE

60 mins. jh–sh–c–ad 1949

Joe Hanson, a Swede, begins to feel very insecure in his job because of the excellent abilities of his new assistant who is Jewish. Another member of the staff fosters the suspicion in Joe's mind that the assistant is trying to get Joe's job—that such behavior is a cultural characteristic. Joe finally recommends the transfer of his assistant on the ground that he is not well equipped to do the job. Later, when prejudice is directed toward his own family, he learns that an attack on one cultural or religious group can spread to others, including one's own.

Produced by: Protestant Film Commission and the Anti-Defamation League.

Distributed by: Religious Film Association.

PRENATAL CARE

23 mins. ad 1952

Portrays three women in normal pregnancy through the 9-month period. Recommended exercise, clothing, diet and reportable symptoms are presented.

Distributed by: Medical Films, Inc.

PRINCIPLES OF DEVELOPMENT

17 mins. c–ad 1950

This film outlines the fundamentals of growth from early infancy through childhood. Development follows a pattern which is continuous, orderly, progressive, and predictable. The film considers the many variables which make each child different from every other one.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PROBLEM CHILDREN

20 mins. c–ad 1946

Suitable introductory film for parents and teachers to call attention to children's personality problems of everyday living. The techniques of the actual handling of the compensating aggressive and passive child are hinted at but not clearly presented.

Produced by: Division of Mental Hygiene, Ohio Department of Welfare.

Distributed by: Psychological Cinema Register.

PROBLEM DRINKERS

19 mins. sh–c–ad 1947

Depicts a man's change from "moderate" drinking to uncontrolled excess, and how through Alcoholics Anonymous he regains his position in the world. The film shows other worthwhile efforts being made to fight alcoholism and discusses the community responsibility in treating illness of this sort.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

PROBLEM OF PUPIL ADJUSTMENT—THE STAY-IN and THE DROP-OUT (a film in two complete parts)

39 mins. c–ad 1950

Part one (THE STAY–IN) is a study of a school that reduced the number of students who drop out of school to a small percentage because its curriculum concentrates on meeting the needs of the students. The school program stresses learning in terms of actual everyday living. Part two (THE DROP-OUT) is the story of Steve Martin—a boy who left school as early as the law permitted. A study of why school failed to meet his needs are examined in this film. The type of curriculum which Steve found dull and monotonous is discussed. The film emphasizes the importance of a life-adjustment program in the school, including the relation of the class subjects to the interests of the students.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

PROCRASTINATOR, THE

10 mins. el–sh 1952

The dramatization of a high school situation in which procrastination almost ruins a class party, designed to stimulate discussion on the importance of personal time-planning.

Produced by: Centron Corp.

Distributed by: McGraw-Hill.

PRODUCTION 5118

30 mins. color sh–c–ad 1955

This film dramatizes incidents to provoke discussion of problems of human communication—of understanding oneself, of being understood, and of understanding others.

Produced by: Wilding Picture Productions for Champion Paper and Fibre Co.

Distributed by: Modern Talking Picture Services, Inc.

PROFILE OF AN ALCOHOLIC

33 mins. c–ad 1959

This film, based on a scientific study of alcoholism by Wayne Wellman, Ph. D., shows how symptoms of alcoholism develop, how they progress, and how they can be recognized. The sequel to this film is listed under the title **New Road Ahead.** Both films, designed for the layman as well as the professional, may be shown separately or as one unit.

Produced by: Charles E. Dismukes.

Distributed by: Wellman Productions.

PROUD YEARS, THE

28 mins. ad 1956

Shows how old people can be helped to live active, useful lives in spite of illness and disability that formerly would have marked the end of self-sufficiency. Stresses that a will to live is most important in fighting infirmity.

Produced by: George C. Stoney for the Charles Pfizer Co. and the Home for Aged and Infirm Hebrews.

Distributed by: Columbia University Press.

PSYCHIATRY IN ACTION

60 mins. 1943

This film presents the work of a British hospital specializing in the treatment of military and civilian war neurosis with the aid of rapid rehabilitation. Included in the scenes are preliminary interviews; psychological tests; drug therapy; electroshock therapy; narcoanalysis; group, recreational, and occupational therapy; and reassignment of patients to civilian or military duties when at all possible and in relation to their mental and emotional potentialities.

Special Note: Because of the shock therapy scenes, it seems advisable to show this film only to students who have had a previous course in psychology and to adults who have had a preliminary explanation.

Produced by: Spectator Films for the British Ministry of Information.

Distributed by: British Information Services.

PSYCHOTHERAPEUTIC INTERVIEWING TECHNIQUES

70 mins. ad 1949

A three-part film which provides an opportunity to study, criticize, and analyze what takes place between the doctor and the patient in an interview. Gives interpretation of feelings expressed by patient and development of hypotheses which must be verified before they may be applied to treatment. This film not recommended for the general public.

Produced by: Veterans Administration.

Distributed by: Pennsylvania State University.

QUIET ONE, THE

67 mins. sh–c–ad 1948

Donald Peters, a mentally disturbed Negro boy, is an only child and the victim of a disrupted home in the Harlem district of New York City. At the age of 10 he is sent away to the Wiltwyck School for Delinquent Boys, founded by the Protestant Episcopal Church. With the aid of the psychiatrist and counselors there, he receives the training and emotional comfort which set him on the path toward

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rehabilitation of his own personality and toward becoming a useful member of society when he reaches adulthood. The film's unforgettable contribution is in its exceptionally effective portrayal of a child's utter loneliness in the midst of a crowded environment.

Produced by: Film Documents, Inc.

Distributed by: Athena Films.

REBOUND

23 mins. sh–c–ad 1955

A story of what happens to a young couple when the man, Bob, loses his eyesight and his struggle in making a successful adjustment, including getting a job.

Produced by: Centron Corp.

Distributed by: Kansas State Board of Health.

RECREATIONAL AND OCCUPATIONAL THERAPY

13 mins. ad 1945

Recreational and occupational activities fitted to the patient's condition: passive diversion during an immobile state; limited physical activities carried on in bed; individualized occupational therapy; and social recreation projects.

Produced by: U.S. Office of Education.

Distributed by: United World Films.

REHABILITATION OF THE EMOTIONALLY DISTURBED DELINQUENT CHILD

32 mins. ad 1959

Juvenile delinquency and the attendant emotional problems are receiving widespread attention today. The physician has a unique role and responsibility with respect to the treatment and management of the emotionally disturbed juvenile, both in the community and in rehabilitation institutions. This film documents and dramatizes the experiences of a disturbed delinquent girl who is committed to the District of Columbia's Children's Center at Laurel, Md. Depicted are the institution's multifaceted rehabilitation program and the important role of medical management and adjunctive therapy with psychotropic agents in facilitating the overall program.

Produced by: Wyeth Medical Film Unit.

Distributed by: The Wyeth Film Library.

REINFORCEMENT IN LEARNING AND EXTINCTION

8 mins. c–ad 1956

Shows how behavior that is reinforced can be learned while nonreinforced behavior is extinguished. Demonstrates this general principle with both humans and pigeons. Parallels are drawn between the basic principles demonstrated and the behavior of children.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

REPORT ON DONALD

20 mins. c–ad 1948

Entering college, freshman Donald Carter has a bad speech block and goes to the speech clinic for help. Donald's history is reviewed to indicate how his severe block developed. He then works with his difficulty at the clinic,

gains control over his speech and becomes a confident, socially well-adjusted person.

Produced by: University of Minnesota, Audio-Visual Education Service.

Distributed by: University of Minnesota.

RESPONSIBILITY

13 mins. el–sh 1952

The dramatic story of two high school students who are competing for an elective school office. Designed to stimulate discussion on the problem of responsibility as it affects the individual and those around him.

Produced by: Centron Corp.

Distributed by: McGraw-Hill.

RETIRE TO LIFE

20 mins. c–ad 1953

This film suggests positive approaches to retirement. It deals with the problem of the older man, but indicates that persons who have left previous employment because of age can find definite interests and occupations to their liking and can spend profitable years utilizing their knowledge and contributing to their family and community life.

Sponsored by: Oklahoma State Department of Health.

Distributed by: International Film Bureau.

RIGHT OR WRONG?

11 mins. sh–c–ad 1951

A gang of high school boys breaks a warehouse window; one of them is caught. The moral decisions of the watchman, the boy's mother, the property owner, the police sergeant, a social worker, and the boy are presented as problems to motivate thinking and discussion.

Produced by: Coronet Films.

Distributed by: Coronet Films.

ROLE-PLAYING IN GUIDANCE

14 mins. ad 1953

Shows how a teacher uses a role-playing technique in counseling a young boy with a personal problem. The method is halfway between "advice-giving" therapy and "deep-level" therapy.

Based on case materials reported in Psychodrama Monograph No. 24, "Action Counseling, a Psychodramatic Approach," by Robert B. Haas.

Distributed by: University of California.

ROLE-PLAYING IN HUMAN RELATIONS TRAINING

25 mins. c–ad 1949

A training film on uses of role-playing and how to do it. Some uses shown are: gaining insight into human relations problems by demonstrating and analyzing effects of different behavior, uncovering interpersonal relationships which are hindering group progress, practicing new behavior before trying it out in a real-life situation, and communicating human relations skills by acting them out instead of by verbal explanation. Also develops the skills required to use role-playing—how to take an inventory of problems; how to select one problem upon which the group agrees to work; how to find a real-life example of the problem; how to set up, get under way, and stop a role-playing scene demonstrating the

problem; how to lead the discussion after the role-playing.

Produced by: Educational Film Productions and sponsored by the National Training Laboratory in Group Development.

Distributed by: National Education Association.

ROOM FOR DISCUSSION

25 mins. sh–c–ad 1952

Examines the nature and function of discussion in both its personal as well as in its broader aspects. Intended to develop an understanding of the process of discussion and a desire to participate in it. Emphasizes that discussion is the privilege and responsibility of all citizens living in a democracy.

Produced by: Encyclopaedia Britannica Films.

Distributed by: Encyclopaedia Britannica Films.

ROOTS OF HAPPINESS

25 mins. sh–c–ad 1953

Contrasts two Puerto Rican families—one providing love and security for the children, the other showing the effects of bickering and insecurity. The well-adjusted family is shown promoting appropriate participation of all members of the family in the tasks of home and garden. In contrast, the other family is shown groping along, each member going his own way with no thought of or for others in the family. The film attempts to explain the meaning of various kinds of behavior. English or Spanish narration available.

Produced by: Sun Dial Films, Inc., for the Puerto Rico Department of Health and the Mental Health Film Board.

Distributed by: International Film Bureau.

RX ATTITUDE

18 mins. ad

The film, set in a large mental hospital, shows how the attitudes of hospital personnel toward the patients and toward each other influence the behavior and thinking of patients, and how these attitudes can be used as a positive therapeutic force. The film shows representative interchanges between personnel and patients illustrating the points made in the narration.

Produced by: U.S. Department of Agriculture for the Veterans Administration.

Distributed by: United World Films.

SCHOOL SOCIAL WORKER, THE

25 mins. c–ad 1955

Portrays the efforts of the social worker with teachers, parents, and others, in helping children resolve the social problems that interfere with school adjustment, learning, and attendance in school. Presents case problems with different age children.

Produced at the University of Southern California, Department of Cinema.

Distributed by: University of Southern California.

SEARCH FOR HAPPINESS

17 mins. sh–c–ad 1948

Traffic jams, radios blaring, gadgets—all the machines that were supposed to make life easier seem to be making it more frustrating and com-

plicated instead. This film examines modern living and its effect upon mankind. It airs some of the problems of man and how he attempts to solve or escape them. Shows man turning for advice and counseling whenever it is proffered and, with unflagging optimism, buying potions and pills, following the advice of astrologists and numerologists, adhering faithfully to such mail order courses as muscle building—always certain that a miraculous solution of all his problems is just around the corner.

Produced by: The March of Time.

Distributed by: McGraw-Hill.

SEARCH FOR SANITY

22 mins. c–ad 1954

A visit to the Hudson River State Hospital, showing the care and treatment of the mentally ill. The film outlines the different types of mental cases represented there and demonstrates electroshock and insulin coma therapy. Second part of the report, filmed at New York State Psychiatric Institute, deals with research work. It covers the use of drugs on volunteers to produce schizophrenic symptoms; psychosurgery and artificial (photic) stimulation.

Produced by: Smith, Kline & French Laboratories.

Distributed by: Smith, Kline & French Laboratories.

SEIZURE

44 mins. c–ad 1951

This film depicts modern diagnostic and treatment methods in epilepsy, projected on a background story of human interest. The story deals with the history of an epileptic veteran who had petit mal seizures in childhood, sustained a head injury in combat during the war and subsequently developed grand mal convulsions. His admission to a Veterans Administration hospital is described as well as the various diagnostic procedures employed and the manner in which an effective therapeutic regimen is established. Upon discharge from the hospital, the many socioeconomic problems confronting the veteran because of his history of epilepsy are portrayed. The film ends with the return of the veteran to the hospital, still in search of a way to lead a productive and self-respecting life.

Produced by: Veterans Administration.

Distributed by: United World Films.

SELF-CONSCIOUS GUY

10 mins. jh–sh–c–ad 1951

During adolescence, feelings of self-consciousness become acute and prevalent. Often with apparent suddenness, a person becomes aware of himself—conscious of his appearance, conscious of what he does and how he does it, to such an extent that all his flaws are magnified. The film tells the story of a boy who became aware of his own self-consciousness and overcame it. The boy felt that whenever he had to say anything to a group of people, a spotlight was suddenly turned on him. Several incidents involving other students are shown and finally a comment made by the adult director of the class play straightens things out for the boy. She had said, "try to keep the whole situation in mind." He decides that if he can do this, he will not feel so self-conscious.

Produced by: Coronet Films.

Distributed by: Coronet Films.

SHADES OF GRAY

66 mins. ad 1948

Portrays through dramatized situations and case histories various mental disorders experienced by soldiers during training and combat ranging from mild anxiety states to severe depressive reactions and paranoid psychoses; traces the life patterns of each affected soldier and relates his early familial and environmental experiences to the circumstances which precipitate his mental breakdown; demonstrates methods of psychotherapy, including emotional catharsis, narcoanalysis, hypnotic suggestions, and group therapy; and makes the point that in terms of mental health no one is either "black" or "white"; everyone is a "shade of gray."

Produced by: U.S. Army.

Distributed by: United World Films.

SHAPING THE PERSONALITY

20 mins. silent c–ad 1953

This film illustrates forms of mother-child relations and their influence on the child. A brief anamnesis of the mother's pregnancy is confronted with her behavior during breast feeding in an attempt to present the biological and psychological factors which will influence the emergent mother-child relations and which will decide the future attitude of the mother to her child. Five mothers, breast feeding their children, are successively shown. The first, patient, loving, and secure; the second, outgoing with mild anxiety; the third, concerned but without hostility; the fourth, rejecting and hostile toward her child; the fifth, hostile to an unwanted child. The behavior of the mothers in feeding and play situations is shown to be an expression of their conscious or unconscious wishes of what their children should be like. Five children are shown. Each is followed by a catamnesis of the further development of the child, showing how much the child's personality is a product of the mother's wishes and how much it molds itself to the picture she has of him.

Produced by: Rene A. Spitz, M.D.

Distributed by: New York University.

SHY GUY

12 mins. jh–sh–c–ad 1948

This is the story of an adolescent who finds mingling with his school group almost impossible. This "shy guy" feels that he's just not wanted. Through guidance by his father, he begins to realize that in order to be an accepted member of a group, one must actually take part in its activities. He must show interest, be a good listener, and be helpful whenever possible.

Produced by: Coronet Films.

Distributed by: Coronet Films.

SHYNESS

23 mins. c–ad 1953

This film concerns shyness in children. From the lonely existence of a typically shy adult, the film turns to a study of three friendless children: Anna, shy but wistfully wanting association with others; Jimmy, whose excessive timidity is really a symptom of deep emotional disturbance; Robert, aloof but happily independent. The film reveals how confidence-destroying demands of parents predisposed the children to shyness, and how the children are guided in making better social adjustments.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

SIBLING RELATIONS AND PERSONALITY

22 mins. c–ad 1956

In a series of case studies, this film demonstrates the relationships a child has with his brothers and sisters throughout developmental years. These relationships are an important factor in personality shaping. Emphasis is placed on the importance of understanding complex personality influences in helping youngsters through childhood and adolescence.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

SIBLING RIVALRIES AND PARENTS

11 mins. c–ad 1956

In any family one encounters a certain amount of rivalry among the brothers and sisters. This film describes the reasons for this rivalry, the varied manifestations of it, and means of holding natural friction to a minimum. This film shows that rivalry is a normal human trait.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

SIX-, SEVEN-, AND EIGHT-YEAR-OLDS

30 mins. c–ad 1957

Six-, seven-, and eight-year-olds are entering the tribal society, the special subculture of the middle years of childhood: a world of traditions, magic, and customs handed down from one generation of children to the next and resistant to change over hundreds of years. Group cohesion is becoming very powerful, leading toward the "gang age" which follows. The strong allegiance to the peer group is seen partly as a way of relieving the anxiety which goes with the rather strident "declaration of independence" from grownups that marks this stage of development. The steps are shown of the characteristic cleavage between the sexes developing in these early school years. These children of the early middle years are typically marked by outgoing interest in the world around them and by a powerful drive to acquire both know-how and knowledge. Children work hard to acquire the skills and the information of both the new "worlds" they are entering; the society of their peers with its bikes and jacks and counting-out rhymes, and larger society with its science, reading, and numbers. The scenes and the "live" sound are actual and unrehearsed.

Produced by: The Department of Child Study, Vassar College.

Distributed by: New York University.

SKIPPY AND THE THREE R'S

29 mins. c–ad 1953

Shows how a first-grade boy is taught reading, writing, and arithmetic by a teacher who utilizes the boy's interests to help him to realize his own need for learning.

Produced by: National Education Association.

Distributed by: National Education Association.

SNAP OUT OF IT

14 mins. jh–sh 1951

A boy works hard for an "A" but gets a "B" in history. His emotional

upset at the disappointment brings him to the attention of the principal. Under the principal's guidance, the boy learns how to set his expectations realistically to avoid disappointments. He also learns to use the emotional drives of unavoidable disappointment for a positive attack on problems.

Produced by: Coronet Films.

Distributed by: Coronet Films.

SOCIAL ACCEPTABILITY

20 mins. c–ad 1958

Through the story of a high school girl who fails to be accepted by a popular school clique this film illustrates the correlation between social acceptability and the successful adjustment and happiness of the average adolescent. It further brings out the responsibility of adults to provide adolescents with guidance in the social skills and opportunities to put these skills into practice.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

SOCIAL COURTESY

11 mins. jh–sh 1951

Getting along in social groups merely requires a natural, easy form of behavior that makes use of courtesy. Students will see how to improve social manners, how to appreciate the difference between formal and informal events, and how to learn the "right thing to do."

Produced by: Coronet Films.

Distributed by: Coronet Films.

SOCIAL DEVELOPMENT

16 mins. c–ad 1950

Offers an analysis of social behavior at different age levels and the reasons underlying the changes in behavior patterns as the child develops. The infant is the passive bystander in the social scene, the preschool child is aggressive in his play activities, and it is only after several years of learning that he plays cooperatively with others of his own age group. Points out development from the stage where the sexes and ages are mixed indiscriminately to the point where children begin to pick members of their own sex as playmates, to seek out the natural leader for their groups. The film stresses the point that while the child must meet and solve each problem as he reaches that level of growth and development, guidance from understanding adults can make the adjustment infinitely easier and smoother.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

SOCIAL-SEX ATTITUDES IN ADOLESCENCE

21 mins. sh–c–ad 1953

This film is concerned with the growing understanding of the meaning of sex in the teenager. It shows how teenagers meet, and are helped to meet their main problems in becoming aware of and adjusted to the opposite sex. A boy and a girl are taken through their entire adolescent experience, which culminates in their marriage at the end of the film. We see how, as children, they were given sex education in the home, how they become increasingly aware of the opposite sex, how they began dating different kinds of boys and girls until they had a fairly clear idea of the kind of person they wanted to marry, how they handled such problems as petting, and how they finally met, discovered and shared their common interests, fell in love and married.

Produced by: Crawley Films, Ltd.

Distributed by: McGraw-Hill.

SOCIAL WORKER, THE

26 mins. sh–c–ad 1952

Portrays the training and education required of a young woman who wishes to become a social worker.

Produced by: Herbert Kerkow for the U.S. Army. Designed for civilian use in occupied areas.

Distributed by: United World Films, Inc.

SOMATIC CONSEQUENCES OF EMOTIONAL STARVATION IN INFANTS (Studies of the Psychoanalytic Research Project on Problems in Infancy)

30 mins. silent c–ad

Five pairs of children, each pair age-matched within 1 week, are compared. Each pair consists of: (a) a desired, loved child in a comfortable middle-class environment; (b) a waif raised by its mother in an excellently appointed foundling home with good hygienic care and adequate food during the first 4 months of life. The activities of these 10 children are shown during the first 5 months. The second part of the motion picture shows the comparison between the children raised in families and the foundling home children at age levels between 13 and 14 months. While the family children continue to be raised in an atmosphere of happy emotional interchange by their parents, the institutionalized children were separated from their mothers around the age of 5 months. A comparison age-for-age between the behavior of the family children and that of the institutionalized children is shown. The ravages wrought by the emotional deprivation of the institutionalized children is vividly illustrated in their extreme bodily retardation, in their progressive mental deterioration, and in their lowered resistance to disease.

Produced by: Rene A. Spitz, M.D.

Distributed by: New York University.

SON, THE

28 mins. sh–c–ad 1951

A dramatic portrayal of a not infrequent rural problem—the tendency of farmers' sons to leave the land in favor of other employment. The serene pastoral countryside of southern Ontario provides the story background. Howard, an only son, has grown to manhood under his father's domination, working for a weekly pittance which offers no independence. His resentment finally threatens a complete break away from the farm. A legal partnership agreement between father and son provides an amicable solution.

Produced by: National Film Board of Canada.

Distributed by: Encyclopaedia Britannica Films, Inc.

STEP BY STEP

22 mins. sh–c–ad 1953

The film shows the plans formulated and action taken by the City College of New York in neutralizing juvenile delinquency in an area of the city. A select group of neighborhood workers was projected onto the gangs. The workers made friendly, cooperative contact with the pool-hall assemblies. The workers shot pool, talked, shot more pool, and with the gradual disappearance of suspicion began making suggestions as to how the gangs could have the activities they sought but have them under conditions that would be more favorable. The workers, finding

basketball the activity most sought after by the gangs, gradually moved the basketball teams out of impoverished courts laid off in vacant lots and blind alleys into the regional recreational centers where excellent equipment and instruction were available. The film points out that the conversion process was slow and perhaps endless. But step by step it was accomplished, and the neighborhood tension in the experimental area lessened, a life of more harmony being worked out for the benefit of all concerned.

Produced by: City College of New York.

Distributed by: International Film Bureau, Inc.

STEPS OF AGE, THE

25 mins. c–ad 1950

The film portrays Mrs. Potter, a woman of 62, at the critical age when she is crossing the threshold into the last quarter of her life. The story reveals her confusion, her fears, her first uneasy steps toward insight. Three critical incidents from the past run through Mrs. Potter's mind as she climbs a long stairway, symbolic of the continuing challenges of life. The film is designed, first, to help older people in the audience attain a better understanding of their own experience and problems, and, second, to give younger people better insight into their relationships with elderly persons and better understanding of themselves as people who must inevitably meet the same challenges in later life.

Produced by: Film Documents, Inc., for the South Carolina Mental Health Authority and the Mental Health Film Board, Inc.

Distributed by: International Film Bureau, Inc.

STIGMA

20 mins. c–ad 1959

A sensitive portrayal of the way in which community attitudes toward mental illness may hinder a patient's return to normal life. The film tells the story of Sheila, a young woman engaged to be married, who suffers a mental breakdown, recovers fully in a mental hospital, and returns to her former environment. Instead of the understanding and support she most needs from her friends and associates, Sheila is virtually ostracized. The film makes a plea for a change in the sort of public thinking which places a stigma upon people who have suffered from an illness of the mind rather than of the body.

Produced by: The National Film Board of Canada.

Distributed by: International Film Bureau, Inc.

STRANGE INTERVIEW

55 mins. sh–c–ad 1947

The story of Bill Parker, owner of a small plant, who sees his production falling off and the quality of the work going down. Believing the situation calls for rigid discipline, he sacrifices personal warmth and understanding in his relations with his men. This attitude only aggravates matters until finally, in a dream sequence, Benjamin Franklin makes him see that his human relations can stand a bit of improvement.

Produced by: Jam Handy Organization.

Distributed by: General Motors Corp.

STRANGERS

10 mins. c–ad 1957

Teaches a child to know the correct and safe conduct when meeting strangers under unsupervised conditions. Shows positive approach to the situations which avoids difficulties.

Produced by: Sid Davis Productions.

Distributed by: Sid Davis Productions.

STRESS

10 mins. c–ad 1956

This film introduces Dr. Hans Selye, Director of the Institute of Experimental Medicine and Surgery at the University of Montreal—and his epochal concept of stress, which is revolutionizing medical thought on the cause of disease. Author of the influential new book, "The Stress of Life," Dr. Selye defines "stress" as a general alarm reaction through the pituitary and adrenal glands, which is set off by any attack on the body through disease, injury, or emotional tension. He shows some of the experiments which led him to his discovery and discusses the progress being made in combating disease with hormones.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

STUTTERING

25 mins. c–ad 1955

Presents clinical proof that stuttering will respond to proper therapy; describes the consistent failure to find any organic basis for stuttering; carries warning that parents most frequently are to blame for tomorrow's stutterers.

Produced by: Columbia Broadcasting System, Inc.

Distributed by: McGraw-Hill.

SUBJECT: NARCOTICS

21 mins. ad 1952

Shows what narcotics are; methods in which they are administered; how they enter the country and the processing they undergo; the narcotics addict and his effect upon society; the physical and psychological rehabilitation of an addict.

Sponsored by: The Anti-Narcotic League of America.

Distributed by: Narcotic Educational Foundation of America.

SUCCESSFUL SCHOLARSHIP

11 mins. sh–c–ad 1954

This film demonstrates a study method which emphasizes a plan-place-method technique. The method recognizes the necessity for regular hours for study, proper space and equipment, review and self-testing.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

SUMMER OF DECISION

29 mins. sh–c–ad 1959

This film is designed to present the positive values of social work as a career. It tells how college student David Michaels finds his answer to the career decision problem during a summer job with a social work agency. A vivid portrayal of the demands, challenges, and rewards of social work, the film presents a strong case for young people to consider a career in this vital profession.

Sponsored by: Council on Social Work Education.

Distributed by: Association Films.

TEENS, THE

26 mins. sh–c–ad 1958

This film shows the normal behavior of three teenagers in the everyday life of an urban middle-class family. Barry, 14, thrives on vigorous activity with his gang, while his 13-year-old brother, Timmy, still needs a certain amount of solitude, or a hobby shared with a congenial pal. Joan at 15 is well on the way to maturity, although still looking to her mother for emotional support. This film shows the active interest and sympathy required of parents to help teenagers become adult in their behavior and personalities.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

TERRIBLE TWO'S AND TRUSTING THREE'S, THE

20 mins. c–ad 1950

The camera is trained on a nursery school play yard where the "terrible two's" are pushing, crawling, climbing, in never-ceasing activity. Shots at home show mothers how best to cope with curiosity, inability to share with others, and tantrums. A year later the same children are shown again at home and at school and the developments in their behavior and abilities are reviewed.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

THIS CHARMING COUPLE

19 mins. sh–c–ad 1950

This film focuses on a frequent cause of broken marriages—false ideals of "romantic" love. We follow the courtship of two young people who refuse to evaluate each other's good qualities and shortcomings in a realistic, adult fashion. Because they are in love with "love" and not with each other, their marriage is doomed to fail.

Produced by: Affiliated Film Producers, Inc.

Distributed by: McGraw-Hill.

THIS IS ROBERT

80 mins. c–ad 1942

This film traces the development of Robert, an aggressive, "difficult," yet thoroughly appealing child, from his arrival in nursery school at 2 up through his first year in a public school at 7. Clumsy, blundering, confused by adult pressures at home, his violent and haphazard aggression in school is seen as a consequence of these strains—a strong defensive counterattack against the whole encroaching world. The influence of his mother and his teacher's firm, consistent, and affectionate treatment bring him safely through the stresses of his "first adolescence" of the preschool years to the point of smoothly adjusting to and enjoying his public school life, without the outbursts and inflammability of his early years. The fact that the film was taken over a period of 5 years makes it possible to show Robert's development in longitudinal sections: each particular behavior trait revealed as it developed or was altered under professional leadership.

Produced by: Child Study Department of Vassar College in cooperation with Sarah Lawrence College Nursery School.

Distributed by: New York University.

THREE STEPS TO START

26 mins. c–ad 1955

A group of parents form a volunteer committee to do something about late hours, reckless driving, petty thieving, and other similar teenage behavior. They decide a Youth Program is a realistic starting point for a town program. The film points out that by enlisting the resources of the entire town, not only the youth problem, but underlying problems can be solved.

Produced by: Julien Bryan—International Film Foundation, Inc.

Distributed by: McGraw-Hill.

THREE TO MAKE READY

43 mins. ad 1954

Three true stories of rehabilitation are shown. A boy of 6 with a paralyzing disease is taught to walk on crutches. A cerebral palsied teenager is helped to achieve her wishes to walk, to talk, and to care for herself. Hurt in an industrial accident, a widower with teenage sons receives psychological and psychiatric help as well as physical and occupational rehabilitation to enable him to support his sons. Scenes are included of staff conferences.

Produced by: Campus Film Productions.

Distributed by: Institute for the Crippled and Disabled.

THURSDAY'S CHILDREN

22 mins. sh–c–ad 1955

This is a film about deaf children, ages 4 to 7, at the Margate School for the Deaf. The film traces the growth of understanding in these children, from the stage where they have no idea even what a word is, to lip reading simple words. Later they are taught to speak by artificially reproducing vocal sounds.

Produced by: British Information Services.

Distributed by: Contemporary Films.

TO SERVE THE MIND

25 mins. c–ad 1955

Present-day facilities for the treatment of mental illness are dramatized in this story of a doctor who suffers a mental breakdown. His case, and others observed in the psychiatric ward of a general hospital and in a mental hospital, serves to illustrate the many kinds of mental and emotional disturbance which can afflict people, and to show the wide range of services which exist today for the alleviation of such illnesses.

Produced by: National Film Board of Canada for the Department of National Health and Welfare.

Distributed by: McGraw-Hill.

TO YOUR HEALTH

10 mins. color sh–c–ad 1956

Starting with an explanation of the nature of alcohol, this animated cartoon goes on to show alcohol's effect on the human body and explores the various reasons why people drink. For some, alcohol means release, but for others—torture. The film is concerned primarily with facts about alcohol that are sometimes lost in a haze of prejudice and misunderstanding.

Produced by: Halas and Batchelor Studios in New York for the World Health Organization.

Distributed by: Columbia University Press.

TOWARD EMOTIONAL MATURITY

11 mins. sh–c–ad 1955

This is the story of an 18-year-old girl facing a decision that deeply involves her parents and a boy whom she likes very much. She remembers episodes from her early life in which love, fear, and hate were not always controlled and is then able to make a decision that shows her emotional growth.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

TOYMAKER, THE

15 mins. sh–c–ad 1952

The maker of puppets has them play together happily until they discover differences in their appearance. These surface differences lead to a conflict, until the two puppets realize what they have in common. The application of this simple principle to the problem of human relations is self-evident.

Produced by: Stevens-Rose-Wallace Puppet Films.

Distributed by: Athena Films, Inc.

TREATMENT OF MENTAL DISORDERS

20 mins. silent ad 1939

Film shows interviews at time patients are admitted to hospital, some procedures of physical examination upon entrance, methods of forced feeding with patients who refuse to eat, "wet pack" or "continuous bath" for quieting excited patients, hot boxes and lamps for heat therapy, use of sedatives and narcotics, use of insulin and metrazol therapy on schizophrenics and other types, fever therapy, occupational therapy, and recreational management in psychopathic hospitals.

Produced by: J. D. Page.

Distributed by: Psychological Cinema Register.

TUESDAY'S CHILD

14 mins. c–ad 1955

The film tells in general terms the problems of mental retardation in children and identifies viewers with a personal sense of responsibility towards the problem. It shows how a group of parents can get together to work toward a common goal.

Produced by: Information Productions, Inc., for the National Association for Retarded Children.

Distributed by: National Association for Retarded Children.

TWO YEAR OLD GOES TO THE HOSPITAL, A

50 mins. c–ad 1953

The film is an experiment in recording child behavior, and in communicating uninterpreted case material to professional groups. It has use in teaching of child development and in providing data for objective discussion of the needs of young children in hospitals and other institutions.

This scientific record was filmed by James Robertson during the course of a research project directed by John Bowlby, M.D., of the Tavistock Clinic in London, England.

Distributed by: New York University.

ULCER AT WORK

26 mins. c–ad 1958

How the peptic ulcer—a result of emotional strain—creates unhappiness

and failure in man's working and personal life, and grows in importance as a cause of business losses. Now the 10th most common cause of death and 12th in rank as a reason for time lost from work, ulcers are a destroyer of morale and a chain-breeder of bitterness and disaffection among workers on the job. The film shows how Steve Hull, faced with all the symptoms and miseries of a typical ulcer sufferer, deals with the problem and finds his way to a happier, more realistic and satisfying life.

Produced at the University of Oklahoma and sponsored by the Oklahoma State Department of Health.

Distributed by: International Film Bureau.

UNCONSCIOUS MOTIVATION

38 mins. c–ad 1949

This film demonstrates how unconscious motives can influence and direct our everyday thoughts, feelings, and actions. It shows standard psychological techniques that are used to detect the presence of troublesome, repressed ideas lying beyond the conscious reach, and it illustrates the benefits to mental health that come from the discovery and release of such unconscious material. The film first shows the nucleus of an experimental neurosis being buried at an unconscious level by hypnotic suggestion in a young man and a young woman. Then, at a conscious level, we watch the neurosis develop and manifest itself. It should prove a valuable teaching instrument in the training of psychologists and physicians.

Prepared by: Dr. Lester F. Beck, Department of Psychology, University of Oregon.

Distributed by: Association Films.

UNDERSTANDING CHILDREN'S PLAY

11 mins. c–ad 1948

This picture is designed to show how adults can understand and help children through observation of their use of toys and play materials. The film opens with a panorama of a nursery schoolroom, showing a variety of materials and how they may be made easily accessible to children: blocks, poster paint, crayons, clay, water, workbench, finger paint, miniature life toys, and housekeeping equipment. The narration stresses that the adult should watch and listen to each child at play, for through this kind of observation the adult can learn to understand children better and find more ways of helping each child grow and develop in his own way.

Produced by: Caroline Zachry Institute of Human Development. Photographed at the New York Kindergarten Association's Nursery School.

Distributed by: New York University.

UNDERSTAND YOUR EMOTIONS

13 mins. jh–sh–c–ad 1950

In simple, direct terms, the film explains the concepts of basic emotions, emotional conditioning and emotional maturity. Three teenagers are frightened simultaneously and each has his own immediate reaction. Their psychology teacher explains that their different reactions are examples of the three basic emotions; fear, rage, and love. Several illustrations are given.

Produced by: Coronet Films.

Distributed by: Coronet Films.

VANDALISM

10 mins. sh–c–ad 1953

Shows how two boys begin with simple pranks which lead to more serious law violations. Emphasizes that arrest and punishment inevitably follow. Points out that whether an act of vandalism is done out of youthful "wildness" or deliberate criminal intent, the consequences and punishment are the same.

Produced by: Sid Davis Productions.

Distributed by: Sid Davis Productions.

WASSAIC STORY

30 mins. c–ad 1957

This is the story of Wassaic State Training School, Wassaic, New York, and its 4,000 patients—men, women, and children—who suffer from varying degrees of mental deficiency, but who are not classified as mentally diseased. Among the highlights of the film are a visit to a habit training class for severely retarded youngsters; a session with a mother visiting her 28-year-old son; the disciplinary areas and a view of the disturbed, problem patients in isolation buildings. Jack Gould of the New York Times, commends this documentary as a "sound and constructive job of acquainting the general public with a responsibility that will always be present."

Sponsored by: National Association for Retarded Children.

Distributed by: Association Films.

WAYS TO GOOD HABITS

11 mins. p–el 1948

This constructive guidance film shows the importance of good habits. Through real, clearly understandable situations it demonstrates how to substitute good habits for bad ones and motivates students to build good habits of their own.

Produced by: Centron Corp.

Distributed by: Coronet Films.

WE, THE MENTALLY ILL

28 mins. c–ad 1955

The first public program ever enacted and narrated by mental patients. The patients of St. Elizabeths Hospital in Washington, D.C., present a historical drama about mental illness based on the life of Dorothea Lynde Dix, mental health crusader. The film also covers conditions as they exist in today's institutions, and demonstrates dramatic new medicines which have revolutionized the treatment of the mentally ill.

Produced by: Smith, Kline & French Laboratories.

Distributed by: Smith, Kline & French Laboratories.

WHAT ABOUT ALCOHOLISM?

10 mins. jh–sh 1956

A documentary type reenactment of a high school class researching and discussing the nature and problems of alcoholism, designed to stimulate thoughtful discussion of the nature, causes and treatment of this social ill.

Produced in collaboration with Yale Center for Alcohol Studies.

Distributed by: McGraw-Hill.

WHAT ABOUT DRINKING?

11 mins. jh–sh 1954

A dramatic situation in which the report of an accident precipitates a dis-

cussion by a group of teenagers on attitudes toward use of alcoholic beverages. Designed to provoke group discussion of individual and group attitudes on the topic.

Produced in collaboration with Yale Center for Alcohol Studies.

Distributed by: McGraw-Hill.

WHAT ABOUT JUVENILE DELINQUENCY?

10 mins. jh–sh 1955

While driving to Jamie's home, three of his friends assault Jamie's father. Jamie learns of this, and tries to break with the three. At school the next morning, student officers urge Jamie to accompany them to the city council, which he does at the risk of injury by his three former friends. At the council meeting, the mayor asks Jamie, "What can we do, and what can you do about juvenile delinquency?" The audience is invited to discuss the answer.

Produced by: Centron Corporation.

Distributed by: McGraw-Hill.

WHEN SHOULD GROWNUPS HELP?

13 mins. c–ad 1951

Four episodes in which an adult may not have intervened to assist the child are shown (and repeated in the film). Intended to stimulate discussion on the issue, and to provide an exercise in the observation and recording of behavior.

Produced by: Child Study Department, Vassar College.

Distributed by: New York University.

WHEN SHOULD GROWNUPS STOP FIGHTS?

15 mins. c–ad 1952

Four episodes are shown which involve conflicts among 2- to 5-year-olds, but the resolution of these conflicts is not shown. The audience is invited to discuss whether or not a teacher or parent should have intervened. The four episodes are then repeated.

Produced by: Child Study Department, Vassar College.

Distributed by: New York University.

WHEN SHOULD I MARRY?

19 mins. sh–c–ad 1957

A young couple, eager to marry but urged by their parents to delay, ask a minister's advice. He describes the experiences of two other couples who married at an early age. From this description, he is able to summarize some practical points that should be of help to all young people in answering the question of when to marry.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

WHO IS SYLVIA?

30 mins. sh–c–ad 1957

This film probes into the "impasse of understanding" that often arises between teenagers and their parents. Sylvia has arrived at the age where old rules no longer apply, where resentments run high against parental authority, and where the "gang" comes first. Bewildered, yet intensely aware of the new sort of world into which she is heading, Sylvia provides an insight into the inner motivations and conflicts of girls of her age.

Produced by: National Film Board of Canada.

Distributed by: International Film Bureau, Inc.

WHO WILL TEACH YOUR CHILD?

24 mins. c–ad 1950

In a series of classroom situations we see what teaching means to different persons. To one, it is a series of routine tasks to be assigned and carried out in strict discipline; to another, teaching includes helping a frightened little boy overcome the barriers of race prejudice; to a third, teaching is an unequal struggle in which her enthusiasm is no match for the inadequacy of her teaching. Skillful guidance that helps young minds develop—this, says the film, is what we want for all our children. But it takes more than the efforts of any single group to achieve it—it becomes the combined job of our educational institutions, our teachers, and our communities who must be convinced that teaching is a profession deserving the best from all who contribute to it.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

WHO'S BOSS?

16 mins. sh–c–ad 1950

Competition in marriage is the theme of this motion picture. Ginny and Mike are each successful in their separate business careers, but combining their careers with marriage has not been nearly so successful. After 2 years, and in spite of a mutual love, the marriage is a series of conflicts on finances, friends, and on their whole way of living. Shocked by the threat this offers to their marriage, they determine to make an honest cooperative effort to save it. Adjustments are not easy, for each is accustomed to think in terms of himself as an individual first, and only secondarily as a member of a partnership. But a good balance can be achieved with patience and love and understanding.

Produced by: Affiliated Film Producers, Inc.

Distributed by: McGraw-Hill.

WHO'S DELINQUENT?

16 mins. sh–c–ad 1949

The newspaper of a typical American town investigates the causes of juvenile delinquency in the community. Many inadequacies are found and the film ends with the townspeople meeting in an effort to solve the problem.

Produced by: RKO-Pathé. A "This is America" subject.

Distributed by: McGraw-Hill.

WHO'S RIGHT?

10 mins. sh–c–ad 1954

This film portrays the unhappy and quarreling Carsons after 11 months of marriage. Mr. and Mrs. Carson alternatively voice their inner thoughts and feelings of dissatisfaction about each other, both justifying their respective actions. An open argument reveals the shortcomings of each partner that have contributed to the conflict and ends with Mrs. Carson hurling the wedding band to the floor as the narrator asks, "Who's right?"

Produced by: Affiliated Film Producers.

Distributed by: McGraw-Hill.

WHO'S RUNNING THINGS?

6 mins. sh–c–ad 1955

After a leader is elected, can those who chose him justifiably override his authority? This is what the boys in a high school gym class want to know when their elected leader penalizes them for breaking the rules. The film audience is invited to decide the issue.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

WHY VANDALISM?

16 mins. jh–sh–c–ad 1955

Three boys, from unhappy home situations, share the feeling of being outsiders. Unable to join in the fun at a high school hangout, the boys walk aimlessly along the dark streets. They climb in an open window at the high school to see a white rabbit in a classroom. Impulsively, they destroy the whole classroom. At court, the judge summarizes the factors which led these boys into vandalism and the ways in which such acts could be avoided.

Produced by: Encyclopaedia Britannica Films, Inc.

Distributed by: Encyclopaedia Britannica Films.

WHY WON'T TOMMY EAT?

19 mins. c–ad 1948

The study of Tommy illustrates a common problem and through him looks for reasons for children's lack of appetite. Not only physical reasons are checked on but the film goes further to uncover emotional causes. From the familiar setting of the meal table, the reasoning that the parent may be at fault takes us back to Tommy's infancy to discover where the emotional tension began.

Produced by: Crawley Films, Ltd.

Distributed by: National Film Board of Canada.

WORKING AND PLAYING TO HEALTH

35 mins. ad 1953

This film shows how the patient in the modern mental hospital can be helped by exposure to and involvement in programs of occupational and recreational therapy. It follows the course of one seclusive patient from apathy to participation.

Produced by: Affiliated Films, Inc., for the Illinois State Department of Public Welfare and the Mental Health Film Board.

Distributed by: International Film Bureau, Inc.

WORKING FOR BETTER PUBLIC HEALTH THROUGH RECOGNITION OF FEELINGS

25 mins. ad 1953

The film is designed to aid sanitarians, nurses, and other public health workers in improving relations between themselves and the public with whom they come in contact. The film also points out that when resistance is encountered it is better to uncover the feelings involved and talk about them than to concentrate entirely on the problem itself.

Produced by: U.S. Public Health Service.

Distributed by: Communicable Disease Center.

YELLOW LEAF, THE

27 mins. c–ad 1958

A sympathetic study of the problem of an elderly widow who is forced to leave her daughter's household to live in a home for the aged. Shocked and disappointed at first, she overcomes her dejection when she finds that her new home offers congenial friends, new interests, and a measure of independence she had not had before.

Produced by: National Film Board of Canada.

Distributed by: McGraw-Hill.

YOU AND YOUR PARENTS

14 mins. jh–sh–c–ad 1949

There is perhaps no more vexing problem for parents and teenagers than that of parental authority. Many teenagers physically are almost adult and they rebel against restrictions placed on their conduct. The film tells the story of Dick, a teenager, who has decided to leave his home, because of the continuous arguments with his parents. It is late at night, and he decides to stay overnight in the home of a family friend, Mr. Martin. Mr. Martin explains that parents get into the habit of being concerned about their children and it is sometimes very hard for them to know how many privileges they can give them. Dick decides to try to prove that he is responsible enough to be given certain privileges, and after talking with Mr. Martin, Dick's parents have a better understanding of the way Dick feels.

Produced by: Coronet Films.

Distributed by: Coronet Films.

YOU AND YOUR WORK

11 mins. sh–c–ad 1949

After he is fired from a job, Frank learns—with the help of a vocational guidance worker—the importance of developing the right attitude. He is rehired and, through renewed interest and a sense of accomplishment, achieves success.

Produced by: Coronet Films.

Distributed by: Coronet Films.

YOUR BODY DURING ADOLESCENCE

10 mins. jh–sh–c–ad 1955

Eighteen young people from 13 to 15 years of age are shown to vary widely in size and shape, although all are changing from childhood to adulthood. The film mentions the general functions of endocrine glands and the influence of the pituitary glands on growth changes, which may normally occur in any order. The structure and functioning of the male and female reproductive organs are outlined.

Produced by: McGraw-Hill Text Films.

Distributed by: McGraw-Hill.

YOUR CHILD'S FIRST VISIT TO THE DENTIST

8 mins. ad 1949

Depicts two types of conditioning to which children may be subjected and the resultant behavior in each instance when the child meets up with the reality of dental care. Points up the fact that the child's behavior is the responsibility of the parents. If the child has been misdirected, patient and intelligent handling by the dentist is necessary if the child is to become a well-adjusted dental patient.

Produced by: Morris Bleckman. Sponsored by the Chicago Dental Society.

Distributed by: American Dental Association.

YOUR CHILDREN AND YOU

31 mins. c–ad 1947

Concerns the care of young children from the first months to the age of 4 or 5. The approach is realistic, for the film shows the home as it really is and portrays the struggles of the average imperfect parents and the average imperfect children. It emphasizes the psychological handling of the child through affection and the giving of a sense of security. Suggests ways parents can deal with problems in parent-child relationships.

Made for the British Ministry of Health in cooperation with the Central Council on Health Education.

Distributed by: British Information Services.

YOUR CHILDREN'S MEALS

14 mins. ad 1948

Shows parents how they can see mealtime from the child's point of view as well as their own. Suggests proper foods for children, and different ways of making foods attractive.

Produced for the British Ministry of Health.

Distributed by: McGraw-Hill.

YOUR CHILDREN'S PLAY

21 mins. c–ad 1952

This film is designed to show the importance of play in normal child development. Through typical examples the film illustrates how children learn through playing; how they acquire knowledge, physical dexterity, and an understanding of the world about them. Play activities can also channel emotional states. Throughout, the film offers suggestions on what parents can do to aid their children's development, also giving examples of parents who cramp their child's growth by seeing situations only from the adult point of view.

Produced by: British Information Services.

Distributed by: McGraw-Hill.

YOUR CHILDREN'S SLEEP

23 mins. c–ad 1948

In their everyday lives, children have their own particular problems to overcome. Insignificant to an adult, to a child they are important and even frightening. They can cause sleeplessness or nightmares. This film stresses the importance of sound, healthy sleep, and advises parents on the ways in which they can insure it for their children.

Made for the British Ministry of Health.

Distributed by: Encyclopaedia Britannica Films, Inc.

YOUR FAMILY

10 mins. p–ad 1948

The story of a happy family—the Brents. Through mutual understanding and acceptance of responsibility—through c o o p e r a t i o n—they have achieved that vital sense of unity so necessary to a happy, harmonious homelife. Develops an appreciation and understanding of the family as a social unit and the important role that the individual plays within this unit.

Produced by: Coronet Films.

Distributed by: Coronet Films.

YOU'RE IN CHARGE

12 mins. jh–sh–c–ad 1955

Shows the precautions that a baby-sitter must take, and the explanations and information that parents must give. Presents safety rules, and suggestions on the sitter's use of radio, television, etc.

Produced by: Emerson Film Corp.

Distributed by: National Safety Council.

Agencies Designated as State Mental Health Authorities

Alabama
State Health Officer
State Department of Health
State Office Building
Montgomery 4, Ala.

Alaska
Commissioner of Health
State Department of Health
Juneau, Alaska

Arizona
Commissioner
State Department of Health
State Office Building
Phoenix, Ariz.

Arkansas
State Health Officer
State Board of Health
Little Rock, Ark.

California
Director
State Department of Mental Hygiene
Sacramento, Calif.

Colorado
Executive Director
State Department of Public Health
Denver, Colo.

Connecticut
Commissioner
State Department of Mental Health
Hartford, Conn.

Delaware
Superintendent
State Board of Trustees
Delaware State Hospital
Farnhurst, Del.

District of Columbia
Director of Public Health
District of Columbia Department of Public Health
Municipal Center, 300 Indiana Avenue NW.
Washington 1, D.C.

Florida
State Health Officer
State Board of Health
Jacksonville, Fla.

Georgia
Director
Department of Public Health
Atlanta, Ga.

Guam
Director
Territory of Guam
Department of Medical Services
Agana, Guam

Hawaii
President of Board of Health
State of Hawaii
Department of Health
Honolulu, Oahu, Hawaii

Idaho
Administrator of Health
State Board of Health
Boise, Idaho

Illinois
Director
State Department of Public Welfare
Springfield, Ill.

Indiana
Commissioner
Division of Mental Health
Indiana State Board of Health
Indianapolis 5, Ind.

Iowa
Director
The Psychopathic Hospital
State University of Iowa
Iowa City, Iowa

Kansas
Executive Secretary
State Board of Health
Topeka, Kans.

Kentucky
Commissioner
State Department of Mental Health
Louisville 2, Ky.

Louisiana
Director
Department of Hospitals
10th Floor—State Capitol
Baton Rouge, La.

Maine
Commissioner
State Department of Health and Welfare
Augusta, Maine

Maryland
Director of Public Health
Maryland State Department of Health
State Office Building
301 West Preston Street
Baltimore 1, Md.

Massachusetts
Commissioner
State Department of Mental Health
Boston, Mass.

Michigan
Director
State Department of Mental Health
Lansing 13, Mich.

Minnesota
Commissioner
State Department of Public Welfare
St. Paul 1, Minn.

Mississippi
Secretary and Executive Officer
State Board of Health
Felix J. Underwood State Board of Health Building
Jackson, Miss.

Missouri
Director, Division of Health
Department of Public Health and Welfare
Jefferson City, Mo.

Montana
Superintendent
Montana State Hospital
State Department of Mental Hygiene
Warm Springs, Mont.

Nebraska
Director of Health
Department of Health
Lincoln 9, Nebr.

Nevada
State Health Officer
State Department of Health
Carson City, Nev.

New Hampshire
Director, Child Guidance and Mental Hygiene Clinics
State Commission of Mental Health
Concord, N.H.

New Jersey
Commissioner
State Department of Institutions and Agencies
Trenton 25, N.J.

New Mexico
State Director of Public Health
Department of Public Health
Santa Fe, N. Mex.

New York
Commissioner
State Department of Mental Hygiene
Albany, N.Y.

North Carolina
State Health Officer
State Board of Health
Raleigh, N.C.

North Dakota
Director of Public Health
State Department of Health
Bismarck, N. Dak.

Ohio
Division of Audio-Visual Education
Department of Education
State Office Building
Columbus, Ohio

Oklahoma
Commissioner of Health
State Department of Health
Oklahoma City 5, Okla.

Oregon
State Health Officer
State Board of Health
Portland, Oreg.

Pennsylvania
Secretary
State Department of Public Welfare
Health and Welfare Building
Harrisburg, Pa.

Puerto Rico
Secretary of Health
Department of Health
San Juan 18, P.R.

Rhode Island
Director
State Department of Social Welfare
Providence, R.I.

South Carolina
State Director of Mental Health
State Mental Health Commission
Columbia, S.C.

South Dakota
State Health Officer
State Department of Health
Pierre, S. Dak.

Tennessee
Commissioner
State Department of Mental Health
Nashville, Tenn.

Texas
Commissioner of Health
State Department of Health
Austin 14, Tex.

Utah
Director of Public Health
State Department of Health
Salt Lake City 1, Utah

Vermont
State Health Commissioner
Department of Health
Burlington, Vt.

Virginia
Commissioner
State Department of Mental Hygiene and Hospitals
Richmond 9, Va.

Virgin Islands
Commissioner of Health
Department of Health
Charlotte Amalie, V.I.

Washington
Director of Health
State Department of Health
Seattle 4, Wash.

West Virginia
Director
Department of Mental Health
Duffy and Quarrier Streets
Charleston 5, W. Va.

Wisconsin
Director
State Department of Public Welfare
Madison, Wis.

Wyoming
Director of Public Health
State Department of Public Health
Cheyenne, Wyo.

Names and Addresses of Principal Distributors

A F Films, Inc.
Room 1001
1600 Broadway
New York 19, N.Y.

Al Kane Productions, Inc.
1411 Walnut Street
Philadelphia 2, Pa.

Almanac Films, Inc.
516 Fifth Avenue
New York 36, N.Y.

American Dental Association
Bureau of Library and Indexing Service
222 East Superior Street
Chicago 11, Ill.

Association Films, Inc.
347 Madison Avenue
New York 17, N.Y.

Branch offices:
561 Hillgrove Avenue
La Grange, Ill.

799 Stevenson Street
San Francisco 3, Calif.

1108 Jackson Street
Dallas 2, Tex.

Athena Films, Inc.
165 West 46th Street
New York 36, N.Y.

Bailey Films, Inc.
6509 DeLongpre Avenue
Hollywood 28, Calif.

Brandon Films, Inc.
200 West 57th Street
New York 19, N.Y.

Midwest office:
Film Center, Inc.
20 East Huron Street
Chicago 11, Ill.

Western office:
Western Cinema Guild, Inc.
381 Bush Street
San Francisco 4, Calif.

British Information Services
30 Rockefeller Plaza
New York 20, N.Y.

Broadcasting and Film Commission
220 Fifth Avenue
New York 1, N.Y.
(Successor to the Religious Film Association)

Campus Film Distributors Corp.
14 East 53d Street
New York 22, N.Y.

Capital Film Service
224 Abbott Road
East Lansing, Mich.

Carl F. Mahnke Productions
215 East 3d Street
Des Moines 9, Iowa

Churchill-Wexler Film Productions
801 North Seward Street
Los Angeles 38, Calif.

Columbia University Press
Center for Mass Communication
1125 Amsterdam Avenue
New York 25, N.Y.

Communicable Disease Center
U.S. Public Health Service
Post Office Box 185
Chamblee, Ga.

Congregational Christian Churches
Missions Council
Department of Visual Aids
287 Fourth Avenue
New York 10, N.Y.

Contemporary Films, Inc.
267 West 25th Street
New York 1, N.Y.

Coronet Films
65 East South Water Street
Chicago 1, Ill.

Department of Public Welfare
Division of Medical Services
St. Paul 1, Minn.

Division of Education for Exceptional Children
401 Centennial Building
Springfield, Ill.

Dr. J. D. Levinson Research Foundation
629 South Wood Street
Chicago 12, Ill.

Dynamic Films, Inc.
405 Park Avenue
New York 22, N.Y.

E. C. Brown Trust
220 SW. Alder Street
Portland 4, Oreg.

Encyclopaedia Britannica Films, Inc.
1150 Wilmette Avenue
Wilmette, Ill.

EBF Preview Libraries:
7250 MacArthur Boulevard
Oakland, Calif.

161 Massachusetts Avenue
Boston, Mass.

22710 Olmsted
Dearborn, Mich.

7421 Park Avenue
Minneapolis, Minn.

4778 McCalister Avenue
Columbus 13, Ohio

2129 NE. Broadway
Portland, Oreg.

General Electric Co.
One River Road
Schenectady 5, N.Y.

General Mills, Inc.
Film Library
9200 Wyzata Boulevard
Minneapolis 26, Minn.

General Motors Corp.
Public Relations Department
3044 West Grand Boulevard
Detroit 2, Mich.

Branch offices:
San Francisco and New York

Harmon Foundation, Inc.
140 Nassau Street
New York 38, N.Y.

Health and Welfare Materials Center
10 East 44th Street
New York, N.Y.

Henry Strauss & Co., Inc.
31 West 53d Street
New York 19, N.Y.

Illinois Department of Public Welfare
Springfield, Ill.

Institute for the Crippled and Disabled
400 First Avenue
New York 10, N.Y.

International Film Bureau, Inc.
57 East Jackson Boulevard
Chicago 4, Ill.

Kansas State Board of Health
State Office Building
Topeka, Kans.

McGraw-Hill Book Co.
Text-Film Department
330 West 42d Street
New York 36, N.Y.

McMurry-Gold Productions
139 South Beverly Drive
Room 333
Beverly Hills, Calif.

Medical Arts Productions, Inc.
414 Mason Street
San Francisco 2, Calif.

Medical Films, Inc.
116 Natoma Street
San Francisco 5, Calif.

Mental Health Film Board, Inc.
Film Service Department
267 West 25th Street
New York 1, N.Y.

Metropolitan Life Insurance Co.
One Madison Avenue
New York 10, N.Y.

Michigan Department of Health
Visual Education Department
Highway M–174
Lansing, Mich.

Modern Talking Picture Service, Inc.
3 East 54th Street
New York 22, N.Y.

Branch offices:
714 Spring Street NW.
Atlanta 8, Ga.

235 Stuart Street
Boston 16, Mass.

122 West Chippewa Street
Buffalo 2, N.Y.

701 Third Street SE.
Cedar Rapids, Iowa

501 North College Street
Charlotte 6, N.C.

216 East Superior Street
Chicago 11, Ill.

9 Garfield Place
Cincinnati 2, Ohio

1917 Euclid Avenue
Cleveland 15, Ohio

1308 Slocum Street
Dallas 7, Tex.

28 East Ninth Avenue
Denver 3, Colo.

4754 Woodward Avenue
Detroit 1, Mich.

928 North Third Street
Harrisburg, Pa.

2813 San Jacinto Street
Houston 4, Tex.

102 East Vermont Street
Indianapolis 4, Ind.

3718 Broadway
Kansas City 11, Mo.

2400 West Seventh Street
Los Angeles 57, Calif.

210 South Cleveland Street
Memphis 4, Tenn.

1696 North Astor Street
Milwaukee 2, Wis.

1114 Nicollet Avenue
Minneapolis 3, Minn.

815 Poydras Street
New Orleans 12, La.

21 West 60th Street
New York 23, N.Y.

1410 Howard Street
Omaha 2, Nebr.

247 South Broad Street
Philadelphia 7, Pa.

210 Grant Street
Pittsburgh 19, Pa.

621 North Skinker Boulevard
St. Louis 30, Mo.

444 Mission Street
San Francisco 5, Calif.

2100 North 45th Street
Seattle 3, Wash.

927 19th Street NW.
Washington 6, D.C.

Narcotic Educational Foundation of America
1645 North LaBrea Avenue
Los Angeles 28, Calif.

National Association for Mental Health, Inc.
267 West 25th Street
New York 1, N.Y.

National Association for Retarded Children
386 Park Avenue South
New York 16, N.Y.

National Education Association
Division of Press and Radio Relations
1201 16th Street NW.
Washington 6, D.C.

National Film Board of Canada
Canada House
680 Fifth Avenue
New York 19, N.Y.

National Probation and Parole Association
1790 Broadway
New York 19, N.Y.

National Safety Council, Inc.
425 North Michigan Avenue
Chicago 11, Ill.

National Women's Christian Temperance Union
Publishing House
1730 Chicago Avenue
Evanston, Ill.

New Life Films Foundation
1223 West Wilcox Street
Peoria, Ill.

New York State Youth Commission
66 Beaver Street
Albany 7, N.Y.

New York University Film Library
26 Washington Place
New York 3, N.Y.

Orchard School
Skokie, Ill.

Pennsylvania State University
Audio-Visual Aids Library
University Park, Pa.

Portafilms
Orchard Lake, Mich.

Princeton Film Center
P.O. Box 431
Princeton, N.J.

Progressive Pictures
6351 Thornhill Drive
Oakland 11, Calif.

Psychological Cinema Register
Audio-Visual Aids Library
The Pennsylvania State University
University Park, Pa.

Religious Film Association
See Broadcasting and Film Commission

Seminar Films, Inc.
480 Lexington Avenue
New York 17, N.Y.

Sid Davis Productions
2500 South LaBrea Avenue
Los Angeles 16, Calif.

Smart Family Foundation
65 East South Water Street
Chicago 1, Ill.

Smith, Kline & French Laboratories
Medical Film Center
1530 Spring Garden Street
Philadelphia 1, Pa.

Social Science Films
2395 Hampton Avenue
St. Louis 10, Mo.

Starling Studios
604 University Street
Seattle 1, Wash.

State University of Iowa
Bureau of Audio-Visual Instruction
Extension Division
Iowa City, Iowa

Stuart Reynolds Productions
195 South Beverly Drive
Beverly Hills, Calif.

Sun Dial Films
341 East 43d Street
New York 17, N.Y.

Teachers College
Columbia University
Bureau of Publications
525 West 120th Street
New York 27, N.Y.

Tennessee Valley Authority
Film Services
Knoxville, Tenn.

United World Films, Inc.
1445 Park Avenue
New York 29, N.Y.

Branch offices:
6610 Melrose Avenue
Los Angeles 38, Calif.

1311 Northeast Bayshore Drive
Miami, Fla.

287 Teckwood Drive NW.
Atlanta, Ga.

542 South Dearborn Street
Chicago 5, Ill.

5023 Northeast Sandy Boulevard
Portland 13, Oreg.

2227 Bryon Street
Dallas, Tex.

University of California
Educational Film Sales Department
University Extension
Los Angeles 24, Calif.

University of Illinois
Audio-Visual Aids Service
Division of University Extension
Champaign, Ill.

University of Minnesota
Audio-Visual Extension Service
115 TSMa, University of Minnesota
Minneapolis 14, Minn.

University of Southern California
Department of Cinema
University Park
Los Angeles 7, Calif.

University of Wisconsin
Bureau of Audio-Visual Instruction
University Extension Division
Madison 6, Wis.

Wellman Productions
1514 Martha Circle
Boise, Idaho

Wilding Picture Productions, Inc.
1345 Argyle Street
Chicago 40, Ill.

Wyeth Film Library
P.O. Box 8299
Philadelphia 1, Pa.

Yeshiva University
Public Relations Department
526 West 187th Street
New York 33, N.Y.

Other Possible Sources for Mental Health Films

Alabama Association for Mental Health, Inc.
1904 Tenth Avenue, South, Birmingham 5, P.O. Box 3283

Arizona Association for Mental Health, Inc.
1515 East Osborn Road, Phoenix

California Association for Mental Health
1222 Noriega Street, San Francisco 22

Colorado Association for Mental Health, Inc.
1735 Gaylord Street, Denver 6

Connecticut Association for Mental Health, Inc.
956 Chapel Street, New Haven 10

Mental Health Association of Delaware
1203 Gilpin Avenue, Wilmington 6

District of Columbia Mental Health Association
3000 Connecticut Avenue, NW., Suite 108, Washington 6

Florida Association for Mental Health
P.O. Box 5841, Jacksonville

Georgia Association for Mental Health, Inc.
209–12 Henry Grady Office Building, Atlanta

Mental Health Association of Hawaii
1407 Kalakaua Avenue, Honolulu 14

Idaho Mental Health Association
Route No. 1, Gooding

Illinois Association for Mental Health
709½ East Adams, Springfield

Indiana Association for Mental Health
615 North Alabama Street, 331 English Foundation Building, Indianapolis

Iowa Association for Mental Health, Inc.
406 Flynn Building, Des Moines

Kansas Association for Mental Health, Inc.
501 Jackson Street, Topeka

Louisiana Association for Mental Health
1528 Jackson Avenue, New Orleans 13

Maine Association for Mental Health
38 Oak Street, Orono

Maryland Association for Mental Health, Inc.
2100 North Charles Street, Baltimore 18

Massachusetts Association for Mental Health, Inc.
41 Mount Vernon Street, Boston 8

Michigan Society for Mental Health, Inc.
Room 645, 153 East Elizabeth Street, Detroit

Minnesota Association for Mental Health
1645 Hennepin Avenue, Minneapolis

Mississippi Association for Mental Health
P.O. Box 2081, Jackson 5

Missouri Association for Mental Health
805 East Broadway, Columbia

Nevada Association for Mental Health, Inc.
515 South Las Vegas Blvd., Las Vegas

New Jersey Association for Mental Health, Inc.
60 South Fullerton Avenue, Montclair

New Mexico Association for Mental Health
121 Gold Avenue, SW., Albuquerque

New York State Association for Mental Health
105 East 22d Street, New York 10

North Carolina Mental Health Association, Inc.
P.O. Box 858, Greenville

Mental Health Federation, Inc.
2108 Union Central Building, Cincinnati 2

Oklahoma Association for Mental Health, Inc.
825 NE. 13th Street, Oklahoma City

Mental Health Association of Oregon
Room 201, Telegram Building, 427 SW. 11th Avenue, Portland 5

Pennsylvania Mental Health, Inc.
1601 Walnut Street, Philadelphia 3

Rhode Island Association for Mental Health, Inc.
269 Thayer Street, Providence 6

South Carolina Association for Mental Health
3000 Devine Street, Columbia

South Dakota Mental Health Association
Geyermann Building, Huron

Tennessee Mental Health Association
1698 Riverview Road, Chattanooga

Texas Association for Mental Health
2410 San Antonio Street, Austin 5

Utah Association for Mental Health
132 East Second South, Salt Lake City

Virginia Association for Mental Health, Inc.
312 West Grace Street, Richmond

Washington Association for Mental Health
907 Arctic Building, 704 3d Avenue, Seattle 4

West Virginia Association for Mental Health, Inc.
226½ Capitol Street, Charleston

Wisconsin Association for Mental Health
119 East Washington Avenue, Madison 3

Wyoming Association for Mental Health
823 West 21st Street, Casper

The above are member organizations of the National Association for Mental Health (a voluntary nonprofit organization). If no mental health association is listed for your State, inquiries should be addressed to: National Association for Mental Health, 10 Columbus Circle, New York 19, N.Y.

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